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NO. 2.

THE ETUDE.

PHILADELPHIA, PA., FEBRUARY, 1891.

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PHILADELPHIA, PA.

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TETTER, Box 226, New York City.]

HOME.

NEWARK is to have a Summer Festival.

MME. JULIA RIVE-KING resides in Chicago.

MR. FREDERICK ARCHER has located in Chicago.

HELEN HOPEKIRK appeared at a concert in Boston on Jan. 2d.

MISS AMY FAY has given a Piano Conversation at Orange, N. J.

CONRAD ANSORGE is composing a symphony of ambitious design.

THE *Indicator*, of Chicago, comes out in a new dress for the new year.

DE PACHMAN is to give recitals in Boston on Feb. 8d, 9th and 10th.

TSCHAIKOWSKY is to cross the ocean to play at the Pittsburgh May Festival.

THE Chevalier de Kontski has published three new piano compositions recently.

CARL BARMAN, the Beethoven interpreter, is giving a series of recitals in Boston.

DR. CARL MARTIN, the basso, is filling many engagements in concert and oratorio.

THE Manuscript Society of New York is doing a good work for our native composers.

THE Gerard-Thies's "Evenings of Song" are a feature in the New York Musical Season.

STEPHEN EBERY, one of the contributors to the *ETUDE*, is very ill, and has been for several weeks.

MME. CLARA LOUISE KELLOGG-STRAKOSCH is making a tour of the United States with her Concert-Opera Company.

HENRY T. FINCK's book of musical essays has gone into a second edition. Chas. Scribner's Sons are the publishers.

MME. CAMILLA URSO, the famous violinist, is professor of the violin in Mrs. Thurber's National Conservatory of Music, New York.

MR. JOHN C. FREUND is no longer with *The American Musician*. He has started a paper of his own, called *The Music Trade*.

MME. FANNIE BLOOMFIELD ZEISLER played Saint Saks' O Minor Concerto with the New York Symphony Society on Saturday evening, Jan. 3d.

X. SCHARWENKA arrives this month, and gives a series of concerts in New York, Boston, Philadelphia, St. Louis, Chicago, Cincinnati, San Francisco and other cities.

EMMA ABBOTT died at Salt Lake City on Monday, Jan. 5th, of pneumonia. She was a native of Peoria, Ill. Her career had been most remarkable in its financial success. She leaves an unspotted reputation. Her perseverance over difficulties in her early life has been a noble example to many young musicians of our country.

FOREIGN.

OTTO HEGNER has given three concerts at Copenhagen.

JOACHIM, the great violinist, is making a professional tour of Switzerland.

BERTHOVEN's "Fidelio" is soon to be given in Paris, at the Grand Opera.

THE FRENCH "normal diapason" has been adopted as the standard pitch in Austria.

LISBON is to hear Beethoven's Ninth Symphony for the first time the present season.

MINNIE HAWK is to be in Leipzig and Hamburg in January, and sail for America the 31st.

THE Hungarian National Conservatory of Music celebrated its fiftieth anniversary this month.

MME. NEVADA is filling engagements in Holland, Denmark, Norway and Sweden this winter.

MR. AND MRS. HENSCHEL continue their vocal recitals in London. They are enthusiastically received.

ANTONIN DVORAK will receive the Cambridge University honorary degree of Music Doctor next June.

CHARLES GOTTFRIED WILLIAM TAUBERT died in Berlin, Jan. 6th. Taubert was born in Berlin in 1811.

MR. FRED. BOSCOVITZ is in London, giving lectures, with illustrations, on the spinet and harpsichord.

GOUDY has been ill for some months. He is now convalescing, but his physician forbids him to work.

LÉO DELIBES has just died in Paris. He was born in 1836. He ranks among the best of modern composers.

VERDI is in his seventy-eighth year, and is writing a new opera, "Falstaff." The libretto is by Arrigo Boito.

REUBENSTEIN's Overture "Antony and Cleopatra" was recently given in Berlin, and well received. It is called a superior work.

SAINT SAËNS is visiting Spain and Ceylon, where he stays for about four months. We hear he intends soon visiting the United States.

EDUARD STRAUSS and his Viennese Orchestra are to come to this country in April next on an extended tour. They are to visit the Southwest, California and Mexico.

CLARA SCHUMANN has recently appeared at Frankfurt, playing the F minor Concerto of Chopin with most artistic expression. She is seventy-one years of age. She was enthusiastically received, and played with her old-time nerve and with wonderful finish.

JOSEF HOFMANN is now studying in Berlin with d'Albert. Josef sat in a front row at a recent concert that "Little Otto Hegner" gave at the Sing-Akademie in Berlin, and when Otto espied him he gave a friendly nod. Little Josef was enthusiastic in his applause at the conclusion of each number.

MME. PATTI, at her castle in Wales, gave a dinner recently to about one thousand of the poor and unemployed in her neighborhood, and a tea for twelve hundred school children.

MR. HENSCHEL has abandoned his series of London Symphony Concerts, from lack of support. A move is being made to reestablish them with the help of a guarantee fund.

A new system of musical notation has been submitted by the Académie des Sciences, Paris, to the consideration of the Académie des Beaux Arts. It will replace by 27 characters the 203 symbols now employed to represent the seven notes of the gamut in the seven keys.

SYSTEM IN PIANO PRACTICE.

BY W. S. B. MATHEWS.

No growing girl has any business to practice upon the pianoforte more than from an hour and a half a day to two hours and a half. No young man ought to practice more than four hours; nor can he stand it, if his studies be directed in the way I speak of, for this mode of practice, employing the feeling, is far more exhausting than merely mechanical work. Moreover, I have no doubt that the system suffers loss from needless hammering of practice upon the nerves. I speak now of the mere touch of the hammers of the piano upon the auditory apparatus. Probably a little Technician, a little Practice Clavier, a little silent practice, in following the music in mind, a little silent memorizing of music away from the piano, the study of harmony and thematic treatment, the analysis of the pieces studied, and various other expedients, will supplant about half the practice usually so improperly bestowed.

Yet farther, the reader must not forget that the road to good piano-playing is rapidly shortening through the increased talent of pupils. The mental apparatuses of pupils in general are far more active and appreciative, and able to coordinate musical impressions over wider ranges than formerly. This is quite certain. I have had a curious case of that lately. A lady from Nashville, Tenn., called upon me with her little daughter, not yet five years old. The little Miss played a Mozart sonatina extremely well by heart, and also several other things. Her hand had been treated by the system of the father of the child, upon an apparatus of his own device, doing the work of the Technician in perhaps a simpler way, to such an extent that it had a spread and an independence of finger far beyond anything I ever saw before in a child. When this girl is ten years old she ought to be able to play almost anything in reason, so far as technic is concerned.

I am neither "a prophet nor son of a prophet," but I venture to predict that within five years the Junky keyboard will be adopted throughout the civilized world, and that the coming generation will no more think of studying the piano with the present keyboard, than it will undertake to cultivate the *viola da gamba* or the *clavichord*.—*Americo Gori.*

MUSCULAR OR MUSICAL TRAINING?

BY W. S. B. MATTHEWS.

PROFESSOR REGAL'S article, published in the January issue, contains so much good sense, from a mechanical standpoint, and is so well conceived in many ways, that space is well bestowed upon it, the more especially because it is well calculated to awaken thought. Nevertheless it is somewhat one-sided, and incomplete even upon a muscular side; for which reason the following considerations should be taken into account.

In the first place, it is not true that piano-playing is mainly or primarily a matter of muscle. Muscles have a place in it, to be sure, but the prime concept of playing, the determining element in the mind of the player, rendering his performance musical, if it be musical, is a *tonal concept*, and not a muscular concept. This is certainly true, if tone production be restricted to the voice, and this again to the natural singing of untaught singers, actuated only by their desire to make music for the expression of their own feelings; it is immediately seen that muscular concepts have nothing whatever to do with the production of the tones of the melody which the singer so unconsciously hums. With the more advanced singers, this is not always the case, because the teachers of singing frequently destroy this natural way of work and awaken a muscular consciousness, in producing what it pleases them and their patrons to term their "methods." But if we go back of this still farther to the use of the voice for speech, we find the tones coming as the immediate expression of *will* existing in the mind in the form of an idea, of which the words are merely the spontaneously-chosen clothing, and the letters and different phonations of the words are not thought of at all, still less the muscular contractions and oppositions by means of which they are produced. Muscular action, nine times out of ten, is ordered from some nerve centre without detailed self-consciousness of the ingredients of the complex series of contractions needed for performing the work. This we all see in the case of walking, which we do while talking, etc.

A few years ago, the existence of what is called a "phono-motor centre" was demonstrated—a subordinate nerve centre which orders the details of speaking. When the mind desires to speak, it communicates the order to this centre, which proceeds, like a sort of sub-contractor, to carry out the order in detail. The mind properly knows nothing of the various cartilages in the larynx, nor of vocal chords, and so on; and, in fact, is not conscious whether they have or have not contracted, but is intent upon the idea to be expressed.

The normal action of playing would be that in which the fingers, hand and arm carried out the intention of the musical conception, unconsciously, exactly as the vocal chords, muscles of respiration, etc., do in the case of speaking. Sometimes we find this action in young players, who, without knowing a single note or a muscle, contrive to find out melodies and chords upon the pianoforte, and play them with a certain truly musical consciousness which is often lost temporarily or entirely in the further awakening of self-consciousness by formal study.

An attentive study of various forms of bad playing for about forty years, and diligently comparing them with good playing, has led me to think that bad playing generally results from bad musical thinking. The musical conception is imperfectly formed; it is not sufficiently vivid. This is the radical fault of almost all who, after reasonable practice, fail of playing fairly well.

It is the object of practice to establish a system of secondary reflexes, of such character that when one wills to perform the series and places the hand at the beginning of it, the entire succession will follow without a separate and distinct act of will for each motion of the series. The one sole object of "passage practice" is to establish exactly this kind of secondary automatism concerning all the scales, single and double, the arpeggios, and usual passage forms. The brilliant parts of pieces are made up of passages of this kind, and when the expert player comes to them he "sizes" them for such

or such a formula, and, having conceived the entire passage as a unit, the hands and fingers proceed to perform the successive motions until the series is complete. In the practice of the series only the practice of the very series itself will at all do the work of preparation.

Melody playing rests upon still another species of mental concept. Every tone of a melody is thought individually by itself, and also in its connection with the entire series of which it forms a part. The melody will never have the proper effect to the ear of the listener until the player thinks of the *whole melody* in playing any part of it. Every tone is thought for itself, with its own proper place in measure and in the rise or fall of the phrase, but also in its relation to the entire period as a whole, exactly in the same way as every word in a well-imagined sentence is thought individually (as one thinks it sufficiently clearly to spell it) and collectively, in its relation to the sentence as a whole; and not until the speaker thinks the sentence as a whole will the proper emphasis be placed upon each word, to bring out the idea. Conversely, in proportion to the clearness with which the speaker conceives the idea, in its formulated dress of words chosen, will the emphasis be applied in such manner as settles beyond controversy the grammatical and logical relations of it.

It necessarily follows from these considerations that the great work of productive study of the pianoforte must always be the study of music as such, the detailed mastery of musical concepts, rhythmic, harmonic and melodic; and this study or exercise must be continued until all the standard phraseologies of good musical usage are rendered a second nature to the student, in the same way that the elegancies of good English become second nature to a well brought up and well-educated boy or girl; and to the same end, namely, that the material of expression having been furnished in the vocabulary, and the paths of elegant thinking trodden in advance by these selections from various masters of English (or music, as the case may be), the student in turn, when he comes to have ideas of his own—as he ought to do if he has an active mind—will be able to express his own ideas from within; or, lacking original ideas from within, will, at least, be able to express intelligently the ideas of good thinkers or composers as they come to his attention in reading or playing.

Nor is the mere mastery of musical phraseology the main work; this in turn is still only preparatory. One object of music is the *expression of the beautiful in tones*; but there is also a higher object, namely, the expression of *feeling and soul* in tones. Music is preëminently the expression of the spiritual. Through its fluctuations of rate, tone-color, intensity and tonality, music becomes the most direct and natural, and at the same time the most sensitive medium of expressing spiritual states that Art has yet found out, or very likely ever will find out.

It is not by accident that music is the one art predicated of the heavenly state. It signifies the deep underlying consensus of humanity, of a correspondence between the ideal and the art of music; such as is not felt to a similar degree concerning either of the older, and, therefore, presumably more familiar arts, which in being older ought to find themselves more strongly entrenched in the human consciousness through the natural operation of heredity and habit.

Moreover, since the expression of soul is the ultimate object of music, and the realization of soul the true object of cognizing master works, it follows that the study must be ordered with this end in view—which is to modify the usual order of instruction very materially. The channels of soul in average youngsters, especially after they have undergone the routine of public schools for a series of years, need to be opened, somewhat after the manner that the ditches by a country road-side have to be dug out by the workers along the highway from time to time. Civilization and its established institutions of the school, the church, and family, and especially trade and business, tends terribly toward the formation of merely surface life.

The conclusion in my mind is substantially this: The prime task of the teacher is to awaken and establish in

the student's mind musical concepts, musical appreciation, musical feeling, and to confirm him so completely in this view that *he thinks of playing in no other way than as the expression of soul by means of music*. All his detailed practice upon technical difficulties must seem to him as a hindrance, which he is to get over as soon as he can, in order to come at the real thing—Music and Soul. Second; that the mastery of the brilliant side of piano-playing, as represented in the bravura passages, is to be prepared by the practice of passages themselves, scales, arpeggios, etc. Muscle can be acquired here by the judicious application of accentuation and rhythm, which also will assist in certain other very important respects.

THE TWO EXTREMES.

BY CARL E. CRAMER.

A PIANIST who only plays Bach and Beethoven is just as much out of the way as the one who plays only Strauss and Offenbach. He ought to be able to play either, as occasion requires. Our pupils are called upon every day to play something for the entertainment of their parents and friends, and it is always very mortifying to them to be unable to respond, and to be crowded out by pupils of dabbles, whose playing is preferred to their own, no matter how badly these ignorammuses render their selections. Here is the very field where the good teacher can defeat the dabbler most effectually, for if a pupil is well taught he can play the same kind of music correctly and effectively, and thus satisfy society and himself, and speak a telling word in favor of good teaching at the same time. A beginner must have as soon as possible a course that represents, on a small scale, all the schools, from Bach to Liszt; in short, he should study, on a small scale, like a finished pianist. There is no danger of spoiling the taste. The much-lamented aversion against good music does not at all arise from want of taste, but from inability to play it. Pupils treated more liberally as to so-called popular music, always receive a great deal of encouragement at home as well as in society, and, as a natural consequence, are more interested in their studies, and have more confidence in their teacher. They very soon will learn such pieces without much assistance from their teacher, thus enabling the latter to give him time to more serious work.

WHAT USE SHALL BEGINNERS MAKE OF THEIR EYES.

BY ALEXANDER BACHMANN.

THE reader, if a teacher, will undoubtedly, as it has fallen to my lot, have had the almost unendurable trials with beginners, and some of longer standing, in trying to have them raise and drop the fingers upon the keys, promptly and decidedly, without sluggishness, or the slightest help from the hand. The pupil being inexperienced, and intently looking upon the notes before him, without his knowledge leaves his fingers upon the keys, or drags them wearily upward. The like tendency is noticeable in the fall of the fingers.

I arrived at the conclusion that the pupil ought to be his own watch dog, as it were, and see himself play, which is contrary to the universal dictum. I remember well that my first teacher in Germany spread a strip of paper, secured at both ends, over my hands to prevent me seeing my fingers. In the face of this prohibition, I recommend that the pupil, during his practice-hour, resort to the following device. Inasmuch as the keys are too low for him to observe these faults, let the pupil place his hands upon a mantel, table, or the lid of the piano, so that he may readily observe the motion of his fingers, and with surprise he will see himself doing those things he ought not to do. Seeing thus for himself the action of the fingers, he will soon learn the method of prompt and decided *lifting* and falling of the fingers, which we know would not be accomplished in the ordinary style of practice. Without the help of this self-observation, the pupil will still commit these faults unconsciously.

II.—THE PLACE OF MUSIC IN A LIBERAL EDUCATION.

BY EDWARD DICKINSON.

I AM often asked if I think that every one should study music, and I answer emphatically, "Yes!" Not that every one that has vocal organs should try to sing. Heaven forbid! Nor that every child ought to be made to play the piano or violin. Heaven in mercy, forbid that, too! But every one should study music just as every one should study literature—not in order to become a musician or a poet, but in order to become familiar with some of the results of the highest human intelligence. To feel the full power of music and to know its worth, should be the aim of every cultivated man and woman. There are very few that have not this power within their reach. Once in a long time we find some unfortunate, like the clergyman of whom I have heard, who could not distinguish between "Old Hundred" and "Yankee Doodle," if the profane tune was played a little slow, as the organist proved, one Sunday morning; but, generally speaking, the remark of Dr. Holmes is true,—that "every one of us has a harp under bodice or waistcoat, and if it can once get properly strung and tuned, it will respond to all outside harmonies."

How is this harp to be strung and tuned? is the question that now comes before us. In other words, how are we to bring ourselves into sympathy with music's higher messages? How is music to be studied, in order that it may become a means of true culture?

In the first place, music is not to be studied merely as an ornamental accomplishment, a means of giving a shallow amusement in the drawing-room. We must get above what may be called the boarding-school ideal, in accordance with which music is looked upon simply as a part of the final varnish which the young woman receives before she is shipped into the world of fashionable society. Neither does music rise to a share in a liberal education when it is pursued merely as a pastime, or for solitary, emotional pleasure, not taken into the serious purposes of life. No; if that were all; if music were only a means of transient, sensuous pleasure; if it had no grand uplifting power; if it carried no divine meaning in its speech,—if I were suddenly convinced of that, I would abandon my vocation instantly and put on the door of my music-room, "Gone to look for an occupation worthy of a man."

Neither is music to be studied merely with a view of procuring a livelihood by it, for a liberal education, in its very definition, is one that is designed to bring about the harmonious perfection of our whole being, not simply to help us in the acquisition of dollars and offices. Not that the practice of music for purposes of emolument is not a worthy aim, but it must not be the sole or even the primary aim, but rather culture, the enrichment of the mind and heart. To this noble object—enrichment of the mind and heart—I believe that music, rightly studied, directly tends. Rightly studied, you observe, not partially or superficially; the whole question turns on that. The contemptuous views, of which I spoke in a previous article, could have no pretext if music always received the honor due her, if false imputations and degrading associations never committed sacrilege at her shrine.

The musical study that is to have a place in a liberal culture must rise above the merely technical. Lessing said in a letter to Moses Mendelssohn: "An old man who lifelong has done nothing but pass his breath through a stick with holes in it—I doubt much whether such an old man has arrived at what he was meant for." I doubt it too, and I also think a young woman who is nothing more than a clever performer of a few brilliant compositions, has not arrived at what she was meant for. No; the study of music must be put exactly upon the same plane as the study of the other arts; music, like poetry and painting, must be recognized as an expression of the striving of mankind after higher wisdom; as an element and agency in the world's civilization, and as one of the forms which the divine spirit of Beauty assumes to reveal herself to men, in order to subdue and elevate them and to show them that the higher wisdom lies in the ideal. Such music is, in spite of the efforts of shallow techni-

cians to vulgarize her by making her the tool of sensationalism and the slave of vanity.

If a student would know the real power of music, he must mount above his own experience and learn what music is and has been in the general life of the world. The indispensable condition of broad culture as emphasized by Matthew Arnold, is the "knowing the best that has been thought and known in the world;" and so, if music is to be adopted into the discipline of one that would be a well-rounded man or woman, such a one must know the best that has been done in music, and the best that music has done for mankind.

The more one studies music the more he realizes that it is the expression of some deep underlying force in the human mind. Music, as one of the fine arts, comes under Delsarte's definition. "Art," he says, "is at once the knowledge, the possession and the free direction of the agents by virtue of which are revealed life, mind and soul." Music is certainly, in its own mysterious way, a revealer of life, mind and soul, and must be studied as such; and if her relation to these is indefinable in words, it is none the less real and even more profound.

This important relation of music to life is shown first in its universality. There have been nations without sculpture, without painting, without architecture, some even without poetry—there have never been nations that had not some form of music. The earliest records of the oldest peoples contain allusions to musical practice. The heathen nations of ancient and modern times have shown their veneration for music by attributing its invention to the gods. The more enlightened the nation, as in the case of the Greeks and the Egyptians, the more highly developed and widely diffused music became, and the more prominent the place it held in the systems of philosophers, educators and law-givers. It would be almost if not quite impossible to find in any quarter of the globe to-day a savage tribe so degraded that it has not a store of songs and some form of instrumental accompaniment. Singing and dancing are the universal, and often the only amenities of savage life. The fierce joys of war and the chase, the longings of love, the woe of bereavement, the everyday cares of the household, the welcome of the coming and the speeding of the parting guest, tribal disasters and triumphs—all that can stir the heart to a quicker pulsation is with the savage no less than with his civilized brother, heightened or alleviated by the ministry of song.

As we rise above the savage grade of society and come among those peoples where there is progress and greater intensity of life, we find music no less universally cultivated and at the same time more significant of national character. The study of the national songs of the peoples of Europe is an important branch of the great subject of culture, history. For the songs of each nation are distinct in effect from those of its neighbors; they embody some peculiar type of rhythm, harmony or embellishment, and in melody, coloring, method of production, and in a subtle, indefinable spirit and quality they reflect certain of the mysterious traits that give individuality to the national temperament. These songs are not borrowed from without; they spring up spontaneously from the popular heart; they are quickened by the thousand events that excite the personal or social emotions; they are adopted into the every-day life of the people and become endeared by association with the tender relations and stirring episodes that brought them into life. To penetrate into the very heart of a people, to comprehend the best and deepest in its character, one must know its national music and poetry. To one learned in the native lyric expression of the peoples of Germany, of Hungary, of Scotland, or Norway—how keen and accurate is the perception of those underlying springs out of which their manners, their culture and their history have risen! "Let me make the songs of a people," said Montequieu, "and I care not who makes their laws."

Come higher still, into the vast wealth of the cultivated scientific music of the past two centuries, and we find in music, as a fully developed art, a still more profound and illuminating relation to national life. The three great modern musical nations, Germany, Italy and France, seem to have imparted clearly defined national characteristics to the works of their great composers. Light-

ness of movement, clearness and grace of expression, perfection of form, brilliancy and gaiety—the marks of Italian music. Grandeur of design, massiveness and complexity of structure, depth and earnestness in the German music. Dramatic effect, the effort to present definite and intelligible conceptions, intensity and sensationalism—the traits of French music; all these have their counterparts in mental and moral qualities that have contributed largely to give the whole intellectual achievements of those nations their historic character. The music of the 18th century is far different from that of the 19th, and it is different in much the same way that all the manners, tastes and modes of thought and expression of the last century are unlike those of the present. The great musical geniuses of the 18th century were children of their time; its problems, its hopes, its doubts, its great spiritual strivings—all penetrated their souls and vibrate in their music. They could not in any other period have been just what they were. These analogies give to the study of the works of these men an endless fascination and contribute to them a suggestiveness and a power of which the mere casual hearer has not the slightest conception.

CULTIVATING THE IMAGINATION; OR READING AS AN AID TO INTERPRETATION.

BY PERLIE V. JERVIS.

THE time and labor required for a technical mastery of the pianoforte to-day is so great that the student is apt to overlook the importance of general culture, and from lack of the broadening influence of reading to become a man of one idea. Between the great poets and the great composers there appears to the writer to exist a very intimate relation. Some of the greatest tone-poems seem to have had their origin in the emotional state produced by the reading of some work of poetry. Beethoven, when asked for a key to the content of the Sonata Op. 57, answered, "Read Shakespeare's Tempest"; and he who reads between the lines will readily call to mind many other compositions that have been inspired by a reading of the poets. Berlioz's "Romeo and Juliet" symphony, Raff's "Leonore" symphony, Beethoven's "Coriolanus" and "Egmont" overtures are only a few of many examples. We Americans are prone to be a matter-of-fact people, and the reading of poetry is apt to be looked down upon as a mild and sentimental amusement, suited only to lovers and gushing school-girls. Now, aside from the broadening effects of a familiarity with the great poets, poetry itself is a powerful factor in awakening the imagination. C. F. Richardson says ("Choice of Books"): "The absence of a poetic taste is a sad indication of a lack of the imaginative faculty; and without imagination, what is life?" "The study and reading of poetry," says President Porter, "exercises and cultivates the imagination, and in this way imparts intellectual power. It is impossible to read the products of any poet's imagination without using our own." Now, are not a warm imagination and poetical feeling as necessary to the executant as to the creator? Would not the mind and imagination excited by love for and familiar acquaintance with the poets be more sensitive to the poetical content of a beautiful musical composition?

Perhaps the idea may be a fanciful one, but to the writer there seems to be a correspondence between certain poets and composers. Bach and Milton are alike in the grandeur and noble dignity of their style. Beethoven might be called the Shakespeare of music—"the myriad-minded." Does not the exquisitely ethereal grace, the richness of coloring of Shelley at once suggest Chopin? But why pursue the comparison further? The point that the writer would make is, that other things being equal, the executant whose mind has been broadened and made fruitful by the most liberal culture, and whose sensitiveness to poetical impressions has been excited by the assimilation of beautiful poetry, will have the most sympathetic appreciation of the content of a musical composition, and that such a feeling cannot fail to have a reflex action upon his performance.

I.—MUSINGS ON CLASS-TEACHING.

BY CONSTANTIN STERNBERG.

Paper read before the P. S. M. T. A., Dec. 31st, 1890.

Mr. President, Ladies and Gentlemen:—The last time I had the privilege to address an audience of music teachers in this city it was on the subject of "teaching reform." My subject to-day, "Class-teaching," is not entirely disconnected from the former, not only because it concerns teaching, but because the necessary investigations led me often to the same points I found to be important in my former address (since published), and at the risk of being accused of plagiarizing myself I shall have to repeat some of them.

I can safely dispense with those well known arguments in favor of class-teaching which can be found upon the annual circulars of most teachers; they generally profess to "foster a spirit of noble rivalry among the pupils, their emancipation from all embarrassment at playing before others, mutual stimulus to work," and so forth and so on. I've got the same story on my own circulars, and consequently know something about them.

A serious investigation of this important question should lead straight and deeply down to the ethics of the music teacher; let us first clearly define the exact relations between our profession and the people.

The farmer, grocer, butcher, they provide for our animal necessities; the tradesmen furnish our physical comfort; the scientists give us information and enlightenment; the clergy spiritual food; the artists (creative and executive) claim our sense of beauty, and the music teacher's office and province is preëminently to awaken and develop this wonderful sense among the people. Nothing less than that! But also nothing more!

At this juncture I am sorry, but obliged, to state that the advanced thinkers in music consider nine tenths of all music teaching (as carried on all over the world) a profound and sad mistake, because most of it is not music teaching, but "piano lessons, or violin lessons, or singing lessons." The difference between the two may perhaps become more perceptible through an illustration. The church gives us the benefits of religion; it teaches us through its ministry to find, to know and to love our Creator; but if, instead, it should teach us ministerial rhetoric and oratory, it would surely miss its mark; we might thereby become crafty clergymen, or clever preachers, but not necessarily "religious."

This illustration applied to music shows us a world replete with people who play an instrument or sing, and know nought of music, of its real meaning, of its mission on earth, of its beauty!

It has come to such a pass that we are no longer horrified to say, even of some "professionals," he is a very fine pianist (or singer), but a very poor musician! Just think a moment of the absurdity; think how nonsensical it would sound if we were to say of Liebig, for instance: "Liebig is a very fine beef extractor, but a poor chemist," or "Pasteur is a very fine hydrophobist, but a poor physiologist," or "Edison is a very fine electrician, but a poor natural scientist." Absurd as it sounds, don't we meet this very absurdity every day, even among those who figure in the census lists as "musicians?"

And if this absurdity occurs sporadically among professionals, among the people in general it is a perfect epidemic, more terrible than the cholera, for it spares only a very few fortunate ones.

The effect of such a calamity is, of course, a very sad one, as most people play or sing without the slightest knowledge of the inner meaning and being of music; they are perfectly satisfied with their own playing and singing, and hence the concerts of the artists are empty. It should be unjust to put all the blame for this sad state of affairs on the "poor" musicians, for some rather good ones have a pretty fair share in it, as we shall presently see. To show this, and to console the others, I must first establish one principle, which—though sounding a little bold at the first hearing—will nevertheless be

admitted by all after a little thinking. I will lead up to it gently in this way:—

It goes without saying that we cannot make a brilliant execution of every pupil; yet this is exactly what most teachers are trying to do with all their might. I think we ought not to do that, unless a pupil shows unmistakable signs of talent of a higher order, whereby I mean such talent which craves utterance and requires a larger technical apparatus. In all other ordinary cases the teacher should regard higher "technique" as a serious danger for his pupil's "musical interests," and rather insist upon his producing musical beauty with the possibly simplest technical means. Musical beauty is not chained to technical difficulty; there are many works of enormous technical difficulty and entirely devoid of beauty, and others immortal for their beauty which are technically easy. If the pupils could be made to understand and to crave for musical beauty instead of the "jingle," they would naturally keep their hands away from the tasks of experienced artists; they then should go to hear the artists, instead of saying, as they do now: "What is the programme? Appassional! Bah! I played that last year myself! I am already at the Rigoletto fantasy! Why should I go?" I am not caricaturing; this is quoting a frequent occurrence in real life. It is one of the sad results from false rivalry among "music teachers." Is, then, he really the best music teacher whose pupils play the most difficult pieces? I think not; but I do think that *he is the best music teacher who is represented by the largest number of pupils in the great concerts and recitals.* He taught his pupils to understand and enjoy music, the other one only fostered their disregard for artistic superiority, made them indifferent to music, encouraged their personal vanity and taught them finger gymnastics. After this lengthy preparation, I venture to state my point, namely, that in the overwhelming majority of cases we impart to our pupils æsthetic music knowledge, combined with a simple, solid and correct, but unpretentious "household" technic (for the application of their knowledge, and for such personal musical gratification as the pupil may be entitled to by his talent and knowledge combined). This, and nothing more, is what we do (or what we "ought" to do) in our ordinary praxis; and for such purposes class tuition is not only perfectly adequate, but also highly recommendable, because it really does stimulate the ambition of the average pupil, and, besides, it brings good tuition within the financial reach of many who otherwise would have poor teachers or none at all—which I should prefer between the two.

I believe this stands to reason; and if the question should be raised: "How can teacher and pupil become well enough acquainted in a class to fully understand each other?" it should sound perhaps a trifle sober, but it should be perfectly in order to say, that in the ordinary run of our lesson work our musical knowledge, not our musical individuality, is engaged. This special musical individuality of our own (where there is any) comes very little, or not at all, into play in the majority of our lessons; and the less it does, the better for the pupil; because the musical nature of a pupil being weak, he is easily inclined to become, what many of Liszt's favorite pupils have become, the "apes" of their teacher.

SUPERFICIAL TEACHERS.

Few, comparatively, with us have any notion that art is anything more than a pleasant pastime, which a little inborn one-sided talent renders easy.

Of its loftier purpose, its graver meaning, its years of hard, systematic toil, and the broad, conscientious self-culture which it at once necessitates and stimulates in its true disciples, the great majority have no conception. Hence their lack of genuine respect and serious interest.

Then the prevailing ignorance with regard to most of the branches offers a premium to imposture and incompetence.

Any young person who is too lazy or too stupid to get a living otherwise, and is possessed of the rudiments of an accomplishment, sets up as professor of music or painting; is accepted as such by the indiscriminating, who then proceed to judge the profession by this incapable and ill-instructed representative, and of course unfavorably.—*Edvard Baxter Perry, in Musical Record.*

CULTIVATION OF FEELING.

In spite of all directions, the performer will not be able to penetrate entirely into the spirit of a composition, unless he is willing and able to lose his own individual feeling in that of the artist. This faculty cannot be taught; it is a gift of nature. But although feeling cannot be acquired by the student, there is no man entirely deprived of it; and if it is more easily awakened in some than in others, as a compensation, those whose feelings lie deep and difficult to arouse, are often able to express emotion in the finest and deepest manner. For the student of music, the best means of gaining the power to do this, is much hearing and practicing the best compositions. And then comes a tireless endeavor to comprehend, clearly and intelligently, the chief expression and emotion to be found in each of these compositions, and a persevering attempt to live in its artistic life. But as no feeling is sustained throughout at the same degree, but appears in manifold changes and shades, the performer must seek to make himself fully acquainted with these varieties by means of continued and repeated researches; so that he may at length awaken the entire work within his own mind, to blooming life; perfect in detail and as a whole. Then, only, will he be enabled to reproduce the composer's creation completely in his own performance, and to move and touch the hearts of his listeners in a corresponding manner.

PRIZE COMPOSITIONS BY AMERICAN COMPOSERS.

THE MASON & HAMLIN COMPANY offer prizes of \$250 for original compositions for their "Liszt Organ." For particulars, address Mason & Hamlin Company, Boston, New York or Chicago.

It gives us great pleasure to announce the publication of a series of sacred songs by Dr. H. A. Clark. One of the number, a setting of the familiar hymn, "Nearer, my God, to Thee," will be at once recalled by those who heard it at the Organ Concert of the P. S. M. T. A., when it was so effectively sung by Miss Hyssong. Dr. Clarke's aim in composing these songs has evidently been to produce songs of the highest character—such are worthy of the powers of the most cultivated singers, yet such as are in every sense appropriate to the service of the church.

WISDOM OF MANY.

Talents.—God does more for many of us than we do for ourselves.—*Thomas Tapper.*

We have more than once found the elevated musical taste of certain communities due to the exertion of one man.—*Presser.*

Keep your fingers always under the control of your brain (if you possess the latter commodity), and cultivate your brain by communion with the best models.

It is the fruit that teaches us the value of the tree, and not the seed-corn. Our simple duty is to plant these seeds continually and profusely at the right time and in the right place, and to wait patiently for the fruit to ripen.—*G. S. Ensel.*

Work.—Who complains and says his work is not ennobling? If it is your lot to do the lowliest duty you have as good a field for earnest labor as any one. Merit comes not from the task itself, but from the doing of it.—*Thomas Tapper.*

His Book.—Experience is the great educator; that is why untutored people astonish us every now and again by their wisdom. Every man could write his book of aphorisms if he would.—*Thomas Tapper.*

Situation.—If you would know the beauty of a flower you must get close to it; to conceive the grandeur of a mountain-chain you must wander till it is far behind you.—*Thomas Tapper.*

When the mind is cultivated the feelings become more delicate and refined, and therefore it should be constantly exercised, enriched, extended, made supple by study, strengthened by meditation, and so made accessible to all things. The artist who is truly worthy of his title, who reaches the height of his mission, who looks upon the calling of a teacher as a sort of priesthood rather than a common trade, will be irresistibly led by his natural tendencies in this intelligent and fertile path.—*Le Couppery.*

Questions and Answers.

QUES.—I write to ask if it would not be possible for you to publish in *THE ETUDE* the answers to the *history* questions in the last examination of American College of Musicians? To both sets of questions on *history*, on pages 174 and 176 of the November *ETUDE*. It would be of incalculable benefit to numbers of your subscribers. We have a music club here of about fifty members, and we are just going over the ground that those questions embrace. I think it would be the means of increasing the circulation of *THE ETUDE* materially. M. J. D.

ANS.—The good teacher will use questions for the purpose of leading the pupil to think for himself, and so find out the truths under consideration, without being told directly.

The examination papers dip into the subjects lightly—just enough to show the examiners whether the pupil understands the topics.

To answer the questions in the columns of *THE ETUDE* would give only fragmentary information—a simple series of dates and names and isolated facts. History, to be of practical worth, must be studied consecutively, and musical history is more a study of biography than history proper. To one well read in musical biography music becomes a theme of life. He looks upon it from a broader standpoint. Such reading is indispensable to one desiring to be a musician.

Furthermore, the lives of the great masters are as full of interest as a tale from the pen of a Hugo or a Scott. C. W. L.

QUES.—1. What is the best edition of Beethoven's piano works, particularly sonatas? Is there a complete edition edited by Von Bülow?

2. Are two hours a good proportion of six to give to technical work at the piano?

3. Do you think two hours daily enough time to give to study of harmony and counterpoint?

Hoping to hear soon through *ETUDE*. M. M.

ANS.—1. The most recent and best edited edition of Beethoven's sonatas is the one by Hugo Riemann. Von Bülow edited but a portion of the sonatas. Peters's edition is also a good one. The "Cotta" edition is much used, and very satisfactory.

2. Do not practice six hours a day. Four is enough for the most robust constitution. About one third of the practice should be given to pure technical work.

3. Two hours a day to the study of harmony and counterpoint would be sufficient. To this I would add an hour a day in reading musical history and biography. C. W. L.

QUES.—1. What is the meaning (in English) of Clementi's Gradus ad Parnassum?

2. What is the meaning of Bach's Well-tempered clavier (in English)?

3. What is the Danse Andalous like, and what nation did it originate in? C. W. B.

ANS.—1. Gradus ad Parnassum is "The way to Parnassus," the fabled home of the Muses. One who climbed there was considered very learned and wise.

2. The clavier was the precursor of the piano. No keyed instrument can be perfectly tuned, and the necessary flattening of the fifths is called tempering. Bach was the first to introduce this, and make harmony in any key possible on organ or piano. Therefore the "Well-tempered clavier" contains pieces in all keys, whereas in Bach's time pianos were tuned to play only in two or three keys.

3. This dance takes its name from a Southern province of Spain. It would not be practicable to describe the steps of the dance in *THE ETUDE*. C. W. L.

QUES.—Will you please answer this question in *THE ETUDE*, and oblige a subscriber? If a pupil's hands are too small to reach a ninth, as given in some passages of "Moonlight Sonata," should she play them arpeggiated? If not, will you kindly state how to do them? B. G.

ANS.—Some teachers give as the standard rule, "Never extend the fingers more than one octave. All groups of notes requiring a larger distance than an octave are to be arpeggiated." This rule is often broken, as is necessary in Chopin's Polonaise in A major, commonly called "The Military Polonaise," where an extension of nine keys is frequent, two keys of the chord being taken with the thumb. C. W. L.

QUES.—1. Will you please state the advantages of three pedals (as the modern upright piano is made), and give the exact utility of each?

2. Why is the word *opus* used? I understand its meaning; but why could not the number of a sonata be sufficient without the number of the work? How does the *opus* number differ from the piece number? E. E.

ANS.—1. In the upright and concert grand pianos of some makes there is a third pedal, called the *Sostenuto*. It will hold any single note or group of notes while leaving the damper pedal free to act as before. Some delightful effects can be produced by its use.

2. The use of the word "*opus*" has become standard. The number of the *opus* does not necessarily indicate the number of pieces the composer has had published. For instance, *Opus 5* may be a collection of twenty pieces, and *Opus 8* a collection of three. You will frequently find the *opus* and the number of the piece, as well as its name, on the title-page. There are many advantages in using the *opus* number. If a title is translated into another language the *opus* will always remain. The music stores keep all foreign music according to the *opus* number. It is simple and never-failing. It is more important than the title in ordering music. In fact, the title is not mentioned in an order from one publisher to another. In ordering Sonata Pathétique, Beethoven, Op. 13, Beethoven, would answer.

QUES.—1. What is the expense of having the tendons cut in the back of the hand, as practiced by Mr. Bonelli, and where can one have it done? Would you trust an ordinary surgeon to do it?

2. Do you think it better to begin with German fingering in teaching little children?

3. How do you pronounce the word "Primo," as used to designate the upper part of a piano duet?

AN ENQUIRER.

ANS.—1. If I remember aright, \$25.00 is the fee for cutting the tendons by Mr. Bonelli. J. Brotherhood, of New York City, 6 West Fourteenth Street, performs the operation. I would not trust an ordinary surgeon to do it, as it requires special preparation and skill. Dr. W. S. Forbes, 1704 Walnut St., Philadelphia, has given special attention to the subject.

2. Yes; I would begin with the German fingering.

3. In pronouncing the word "primo," give the *t* the sound of *e*, as if spelled *pre-mo*. C. W. L.

QUES.—What is sentimental music and playing, and why is it condemned? A SUBSCRIBER.

ANS.—Sentiment is fine feeling as the outcome of right thinking; intellectual feeling! Now sentimentality is sentiment in a higher degree; exquisite sensibility! Sentimentality, therefore, in itself, is a refinement, highly desirable in music, and really indispensable in true artistic composition and playing. I believe Moskowski has written a very fine "valse sentimentale," and the literary work "A Sentimental Journey" is famous. But even virtue exaggerated becomes a vice! Too high wrought feelings ought to be avoided; exaggerated sentimentality, or, still worse, a false show of it, a simulated sentiment and hyper-sentimentality are a great fault in music as in anything else. The epithet "sentimental," in this bad sense, is often applied as a reproach. The following may serve as an example between true sentiment and false sentimentality. It would be sentimentality to bewail the death of a frog; but true sentiment to lament over cruelty to animals, and to despise the boy who, for sport, tortured and killed the frog.

It is a similar difference to that which exists between art and artifice; between the artistic and the artificial; between effect, or true pathos, and affectation! Sculpture in stone and marble is art; stucco-work, moldings and casts are artifice. Painted flowers, are artistic; flowers made of silk, velvet, feathers, are artificial. Real terror is a grand effect; feigned terror—a lady's fright over a mouse—is affectation. In the legend of the Phantom ship (as narrated by Marryat, and dramatized by R. Wagner) is true pathos. The sentiment in Coleridge's "Ancient Mariner," however, is bordering upon sentimentality, because the doom of all for the curse resting on one, finds not sufficient motive in the killing of a bird, allowing for sailors' superstition and everything else; whilst the guilt in the Phantom ship is

terrible indeed: the selling of a soul for mammon, a pact with Satan himself. Advice: Discard all affected compositions in which an eager seeking after oddity by queer rhythms, queer harmony and phrasing is but too obvious; and, in playing, avoid all mannerism, distorting rhythm, drawing all chords arpeggio-like, abusing soft pedal, and-tempo rubato, etc., etc., and study true sentiment in the Classics!—H. H. HAAS.

HINTS AND HELPS.

The artist is the most gifted of all God's creatures.—*The Presto*.

To enlighten the souls of human kind is an artist's true calling.—*Schumann*.

To practice well is always conscientiously to play correctly and in a good manner.—*Louis Kohler*.

What cannot be done slowly cannot be done at all. This has been said before, but it cannot be said too often.

I should earnestly advise you to write, because it will improve you so much as a musician.—*Thomas Tapper*.

When you determine to become a musician, determine, also, to receive only the best instruction.—*Thomas Tapper*.

Keep your knowledge of old pieces by occasional reviews. In reviewing, play once or twice slowly and with care, then play in proper time.—*Theodore S. Crane*.

Look at least the distance of half a measure ahead of your playing, thus anticipating what is about to follow, in order that no break in the time may occur.—*J. C. Eschmann*.

The greatest triumph for a teacher does not consist in transforming his pupil into a likeness of himself, but in showing him the path to become his own individual self.—*Elbert*.

Harmony teaches self-reliance and gives a deeper insight into the meaning of the composer. The structure of the entire work is thus unfolded to the mind, and phrasing and expression naturally follow.

If you are conscious of really possessing true talent, then develop it. Practice with untiring labor until the fingers are capable of fulfilling the requirements of the artist; at the same time do not neglect the spirit of the composer. Don't play, but "act."—*L. C.*

As regards the selection of pieces, teachers too often make the mistake of choosing those too difficult for their pupils. They forget that a simple melody well-played is preferable at all times to an ambitious *moreau*, whose difficulties cause the performer to halt and stumble.

Every teacher should know that the only two things which he can himself, in a measure, do for a pupil are these: To teach them how to study, and to awaken an appetite for knowledge. All the rest of it, be it much or little, the pupils must do for themselves.—*W. S. B. Mathews*.

In no way can the teacher exert more good influence among the members of his class than by assembling them and either reading to them or telling them what he has read. Familiarity with any subject augments its interest and redounds to the accomplishment of the individual.—*De Beriot*.

Don't allow your attention to be taken off your performance by the presence of any one. Fasten your mind firmly upon what you are doing, and pay no attention to any movement or sound near you. Listen to your instrument and to nothing else. This is the true cure for nervousness.—*S. C. Jeffers*.

Distinction as to the mental and physical requirements should be duly considered in the selection of easy teaching pieces. Many a simple gem from Rubinstein, Tschaiakowski or Grieg may appear almost child-like in its technical simplicity, and yet require the skill of an experienced performer to bring out the beauties which it contains. This also applies to many of Stephen Heller's and Schumann's easier pieces. Such work should not be given to pupils who have no theoretical knowledge or aesthetic perception.—*A. J. Goodrich*.

ANGELS VOICES.

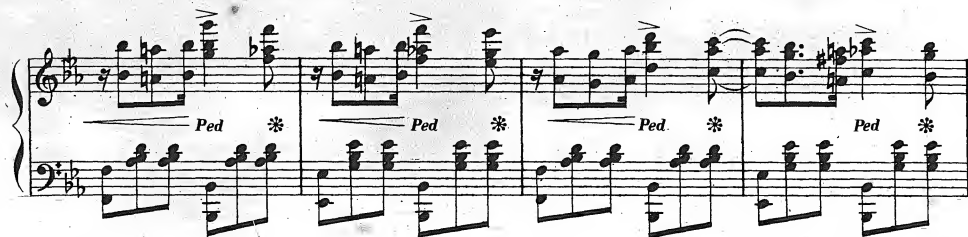
ENGELS STIMMEN.

A Lullaby

RICHARD GOERDELER.

Andante.

The musical score is written for piano in a key of one flat (B-flat) and 8/7 time. It consists of five systems of music, each with a treble and bass staff. The tempo is marked 'Andante.' and the dynamics are marked 'p' (piano). Pedal markings 'Ped' and asterisks '*' are used throughout the score. The music is a lullaby.



First system of piano accompaniment. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, including a triplet marked '8'. Bass staff has a steady eighth-note accompaniment. Pedal markings 'Ped' and asterisks are present below the bass staff.

Second system of piano accompaniment. Treble staff continues the melodic line with a triplet marked '8' and an octave shift marked '8va'. Bass staff continues the accompaniment. Pedal markings 'Ped' and asterisks are present below the bass staff.

Third system of piano accompaniment. Treble staff continues the melodic line with a triplet marked '8'. Bass staff continues the accompaniment. Pedal markings 'Ped' and asterisks are present below the bass staff.

Fourth system of piano accompaniment. Treble staff continues the melodic line with a triplet marked '8'. Bass staff continues the accompaniment. Pedal markings 'Ped' and asterisks are present below the bass staff.

Melody marcata.

Fifth system of piano accompaniment. Treble staff has a single melodic line. Bass staff continues the accompaniment. Pedal markings 'Ped' and asterisks are present below the bass staff.

dim - - - in - u - en - do.

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

pp a tempo.

Ped * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* *

p

Ped * *Ped* * *Ped* *

Ped * *Ped* * *Ped* *

8va

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a continuous eighth-note triplet pattern, with '8va' written above the staff. The bass staff contains a series of chords, mostly triads. Pedal points are indicated by 'Ped' and asterisks. The system ends with a piano (p) dynamic marking.

8va

The second system continues the musical notation with the same triplet pattern in the treble and chords in the bass. Pedal points are marked with 'Ped' and asterisks.

8va

The third system continues the musical notation with the same triplet pattern in the treble and chords in the bass. Pedal points are marked with 'Ped' and asterisks.

8va

The fourth system continues the musical notation with the same triplet pattern in the treble and chords in the bass. Pedal points are marked with 'Ped' and asterisks.

8va

The fifth system concludes the musical notation. It features a long sustained chord in the bass staff. The treble staff has a triplet pattern that ends with a whole note. Dynamics include piano (p), mezzo-piano (mp), and mezzo-forte (mf). Pedal points are marked with 'Ped' and asterisks.

LITTLE GAVOTTE.

A. STRELEZKI.

Allegro moderato.

First system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Allegro moderato.' and the dynamics are 'mf non legato.' Fingerings are indicated: 5, 2, 2, 1, 2, 1, 4, 1, 5, 2. Tenor clefs are marked 'Ten.' on both staves.

Second system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). Fingerings are indicated: 1, 3, 2, 1. Tenor clefs are marked 'Ten.' on both staves.

Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). Fingerings are indicated: 5, 2, 1. Tenor clefs are marked 'Ten.' on both staves.

Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). Fingerings are indicated: 2, 1, 2, 5. Tenor clefs are marked 'Ten.' on both staves.

Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature (C). Fingerings are indicated: 1, 3, 2, 1. Tenor clefs are marked 'Ten.' on both staves.

Ten. *mf*

The first system of music features a tenor voice line and a piano accompaniment. The tenor line begins with a whole note chord, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords. The dynamic marking *mf* is placed below the piano staff.

Ten. *cres - - cen - do.* *f* Ten.

The second system continues the tenor and piano parts. The tenor line has a crescendo leading to a half note chord, with the lyrics "cres - - cen - do." underneath. The piano accompaniment features a half note bass line and a treble line with chords. The dynamic marking *f* is placed below the piano staff.

Ten. *de - - cresc.* *mp*

The third system shows the tenor and piano parts. The tenor line has a crescendo leading to a half note chord, with the lyrics "de - - cresc." underneath. The piano accompaniment features a half note bass line and a treble line with chords. The dynamic marking *mp* is placed below the piano staff.

Ten. *cres - - cen - do.* *f* Ten.

The fourth system continues the tenor and piano parts. The tenor line has a crescendo leading to a half note chord, with the lyrics "cres - - cen - do." underneath. The piano accompaniment features a half note bass line and a treble line with chords. The dynamic marking *f* is placed below the piano staff.

Ten. *cresc.* *ff* *rall.* Ten.

The fifth system is the final system on the page. The tenor line has a crescendo leading to a half note chord, with the lyrics "cresc." underneath. The piano accompaniment features a half note bass line and a treble line with chords. The dynamic marking *ff* is placed below the piano staff, and the tempo marking *rall.* is placed below the tenor staff.

WORDS OF LOVE.

PAROLES D'AMOUR.

— ROMANCE. —

WILHELM GANZ. Op. 11.

Andante con moto.

L.H.

*con molto
espress.*

R.H.

Ped.

* Ped.

* Ped.

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

Ped.

*

calando

p

p

pp

Ped.

* Ped.

* Ped.

* Ped.

Ped.

*

a tempo.

Ped.

Ped.

* Ped.

Ped.

*

poco rit.

Allegro moderato.

*marcato il canto.
f risoluto.*
Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

elegante e brillante.
Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

cresc.
Ped. * Ped. * Ped. * Ped. * Ped. *

Tempo primo.

First system of musical notation. Treble and bass staves. Key signature: two flats. The system begins with a piano (*p*) dynamic and a right-hand (*R.H.*) instruction. It features several measures with pedaling (*Ped*) and asterisks (*) indicating specific musical markings. Fingerings are indicated by numbers 1-5.

Second system of musical notation. Treble and bass staves. Continues the piece with pedaling (*Ped*) and asterisks (*) markings. A *dim.* (diminuendo) marking is present in the bass staff towards the end of the system.

Third system of musical notation. Treble and bass staves. Includes a *cresc.* (crescendo) marking in the bass staff. Pedaling (*Ped*) and asterisks (*) are used throughout the system.

Fourth system of musical notation. Treble and bass staves. Features a *calando.* (ritardando) marking. The system includes a forte (*f*) dynamic and a piano (*p*) dynamic. Pedaling (*Ped*) and asterisks (*) are present.

Fifth system of musical notation. Treble and bass staves. Includes a right-hand (*R.H.*) instruction and a left-hand (*L.H.*) instruction. The system concludes with pedaling (*Ped*) and asterisks (*) markings. Fingerings are indicated by numbers 1-5.

First system of musical notation for piano, measures 1-3. The key signature has two flats (B-flat and E-flat). The music features a melody in the right hand and a bass line in the left hand. Pedal markings (Ped) are present at the beginning of measures 1 and 2. Fingering numbers (1, 2, 3, 4) are indicated for various notes. Measure 3 contains an asterisk (*).

Second system of musical notation for piano, measures 4-6. Measure 4 begins with a fortissimo (*ff*) dynamic and a pedal marking. Measure 5 includes a *una corda.* instruction. Measure 6 features a piano (*p*) dynamic and a pedal marking. Fingering numbers (1, 2, 3, 4, 5) are shown throughout the system. Measure 6 ends with an asterisk (*).

Third system of musical notation for piano, measures 7-8. Measure 7 includes a *poco a* marking. Measure 8 includes a *dim - in - u - rall - en* marking and a *poco* marking. Pedal markings (Ped) are present at the beginning of both measures. Fingering numbers (1, 2, 3, 4, 5, 7) are indicated. Measure 8 ends with an asterisk (*).

Fourth system of musical notation for piano, measures 9-10. Measure 9 includes a *tan - do.* marking and a *do.* marking. Measure 10 includes a *p* dynamic and a *Ped* marking. Fingering numbers (1, 2, 3, 4, 5) are shown. Measure 10 ends with an asterisk (*).

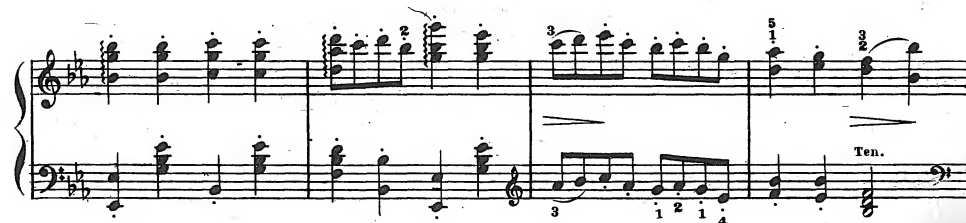
Fifth system of musical notation for piano, measures 11-13. Measure 11 includes a *L.H.* marking. Measure 12 includes a *pp* dynamic. Measure 13 ends with an asterisk (*). Fingering numbers (1, 2, 3, 4, 5) are indicated throughout the system.

ANTIQUE DANCE.

HENRY HOUSELEY.

Tempo di Gavotta.

BYE GONE DAYS - 5.



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 2, 4, 3, 2, 1, 4, 2, 3, 4, 5. Bass staff has a harmonic accompaniment. Dynamics: *P*, *cresc.*, *f*, *dim.*, *P*. A dashed box labeled "8va" covers the final two measures of the treble staff. Pedal mark: *Ped* *.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 2, 5, 1, 2, 3. Bass staff has a harmonic accompaniment. Dynamics: *Ten.* (Tension) markings above and below the staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 1, 1, 3, 5, 4, 1, 3. Bass staff has a harmonic accompaniment. Dynamics: *Ten.* (Tension) markings above and below the staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 1, 1, 1, 1, 1, 1, 1, 1. Bass staff has a harmonic accompaniment. Dynamics: *Ten.* (Tension) markings above and below the staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings 4, 3, 2, 2, 2, 2, 3, 4, 5. Bass staff has a harmonic accompaniment. Dynamics: *Ped* *. A dashed box labeled "8va" covers the final two measures of the treble staff.

p *cresc.* *decresc.* *Ten*

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat). The score includes dynamic markings *f* (forte) and *p* (piano), and articulation marks such as accents and slurs. Fingerings are indicated by numbers 1-4. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and single notes.

8va.

cresc.

dim.

p

Ten.

ff

pp

ff

pp

f

ff staccato.

pp

ff

pp

f

p

p

ff

PUBLISHER'S NOTES.

The volume of selected "Songs Without Words," of Mendelssohn, prepared with copious notes by C. B. Cady, will not be ready for some months. This volume will be, perhaps, the finest we have yet issued. The plates, workmanship, paper and printing will be the very finest. They will be closely graded. All the less interesting numbers of the complete volume will be eliminated, but more than one-half will be included in this volume. We will in our next issue, perhaps, print one of the numbers.

Our offer to send this volume, postpaid, when issued, for only forty cents, is still in force. Many of our readers have availed themselves of the offer, and we hope to book many more this month. Send cash with order. We are gratified to see so many teachers sending in subscriptions from their pupils. It shows that the teacher has a positive interest in the progress of the class. One thing must, however, be clearly understood, that when a cash deduction is given no premium can be given in addition. We give one or the other, but not both. We have printed the cash deductions and premium list in December and January issues, and will send it to any one who has not seen it, on application. We have plans for the future that will make THE ETUDE equally valuable to pupil and teacher. Every teacher can procure at least four subscribers, and thus have their own subscription advanced one year. Try the plan, even if your paid-up subscription has not yet expired.

We have a new musical game about ready. It is designed to assist in musical biography, the same as Allegro is in musical notation. The game is nothing other than *Musical Authors*. There are, in all, fifty cards, each one having ten questions, all relating to one composer, whose name is printed in large letters at the top of the card. The cards are distributed equally among the company, after which one begins by asking one of the questions on the card held. Thus, if card Beethoven is held, the question, "Who wrote the Opera of Fidelio?" might be asked. If answered correctly, the card is given up. The point of the game is to see which one holds the greatest number of cards at the end of the game.

It is clearly to be seen that the game is interesting and profitable. There are in the game five hundred questions in musical biography to be learned. We will give our readers an opportunity to procure the game at a low rate in advance of publication. For twenty cents we will send, postpaid, the game when issued, if cash accompanies the order.

The work of W. B. Waite, entitled "Normal Course of Piano Technique," has been unavoidably delayed. We are pleased to announce that the work is about ready, and will soon be issued to those who have subscribed for it in advance.

MANY are availing themselves of our long term rates, four years for five dollars. This brings THE ETUDE at a very low rate, and saves the subscriber the trouble of sending annually.

PERHAPS few teachers realize or know that there is a specific touch belonging to the reed organ. Such is true, however. From the fact that the tone can be heard if the key is put down in any way, slow or quick, is the cause of this lack of organ touch. Most all teachers of the reed organ have to lament a certain slowness and lack of life in their organ pupils. Their playing lacks life and spirit. Others of their pupils seem to play well, yet there is a lack of effectiveness in their style, or lack of style. The reed organ demands two separate and opposite styles of touch, and with this the fingers must acquire the habit of striking up in the air, lifting up quickly. Much fine music on the reed organ is not effective, because of its lack of arrangement to meet the requirements of this instrument. All of these important things, and many more never yet given to the public, are fully explained and illustrated, and music arranged to give practice on them, in Landon's "Reed Organ Method." Send in your orders early, that you may get the low introductory price at 50 cents, postpaid.

The success of THE ETUDE has been beyond the expectations of its publisher from its beginning. We are pleased to state that subscriptions have come in the last few months in greater numbers than ever before in the history of our magazine. The most gratifying thing in this is, that this large increase is the direct result of the good words that our subscribers say of THE ETUDE. We ask our readers to interest their musical friends and their pupils in this educational musical magazine, but for this work we offer liberal premiums for the trouble they take in our interest. Yet, we hope to make THE ETUDE so valuable that they can feel that they are doing friends a favor in asking them to place their names on our subscription list. Please look over our premium offers. Our clubbing rates are particularly favorable.

We have recently received a large invoice of metronomes. We import the best French instruments, which are much more durable than those of German make. We offer these instruments at very low prices. Every teacher and earnest pupil should have one. See bargain column.

"MUSIC AND CULTURE," by Dr. Carl Merz, is a book that should be read by every musical person. Teachers should use it as a text-book for their older students, and discuss its subjects with them. The general reader will be charmed with it, both in subject-matter and in diction. The profits from the sale of this book go to the widow of Dr. Merz.

THESE long evenings are good for reading books on music. Send for our catalogue of musical works. The demand for this class of reading is rapidly increasing, judging by our greatly increased sales.

HAVE you ever played the music-teaching game, "Allegro?" It is pleasure and instruction combined. Delights the younger members of the home, and musicians find it a charming pastime. Price 50 cents.

In the extra pages of this issue will be found some interesting and helpful articles. If subscriptions continue to pour in as rapidly as during the past few weeks, we will be able to give more space to musical reading and to carry out other improvements under contemplation.

We have published a large amount of new music these last few months. You can have it sent "on selection," if you desire. Send for our terms and regulations.

WE keep in stock a good selection of music for piano and reed organ duos. These two instruments played together produce charming effects.

HAVE you renewed your subscription for THE ETUDE? Please do so early, and send for your friends and pupils at the same time.

DOES "your music dealer" keep our finely edited and annotated editions of Heller's "Études"? If not, please call his attention to our catalogue and special publications.

TRY THIS PLAN.—The best method is not to go around and ask the mammas if they would like to subscribe for a music paper. No, such a course will result in snubs and failure. You know your pupils need it, and do not stop, therefore, to argue the expediency, but furnish THE ETUDE as you would one of Czerny's Études or Heller's Études. Furnish it yourself, and place the amount on each pupil's music-bill. Afterward, if any one questions your right, you may argue the point. Quietly turn over the young lady's folio till you come to a Potpourri (opera hash) by Sidney Smith, or the like. Call attention to the cost mark (15), and then remark that it seems to you that \$1.50 for 12 numbers of such a paper as THE ETUDE is a far better investment of money than the same amount for such a piece of music as this.—Pegasus.

We are pleased to report a rapidly growing subscription list, and especially to notice that our readers avail themselves of the favorable club rates we are giving this year.

Never before in the history of THE ETUDE have we received so many club subscriptions, and many of them are very large clubs. Try to get up a club among your friends and pupils. Nothing helps a teacher more than an intelligent musical public, and an educational musical magazine is the means by which the public are brought to a better appreciation of musical art.

Have you read "A Word to Our Subscribers"? We have arranged to improve THE ETUDE for 1891.

DIFFICULTIES.

BY GILMORE H. BRYANT.

THESE lie in the path of every piano student, and to overcome them there are three points to be considered, viz. —

- 1st. Their location;
- 2d. Their cause;
- 3d. Their removal.

It is important to first locate difficulties, otherwise much valuable time may be lost; e. g., suppose none were encountered until the 26th measure of a piece or study, and in order to completely overcome the difficulty, it would be necessary to repeat the measure containing it twenty-five times, and that each repetition would consume one minute of time, therefore it would take twenty-five minutes to conquer it.

If it takes one minute to play one measure, it will take twenty-five minutes to play the first twenty-five measures; and if the student, instead of locating the difficulty and giving his whole attention directly to it, returns to the beginning and plays over the first twenty-five measures each time he repeats the difficulty, it will take him a fraction over ten hours to accomplish that which might have been done in twenty-five minutes.

Having located the difficulty, the next step is to inquire into the cause. Kullak says all difficulties are snarest, quickest and most permanently overcome if their fundamental element is at once made a thorough study in all its bearings.

A little investigation often reveals the cause of difficulties to be either an inconsistent selection of fingering, carelessness in adhering to that given, or ignorance of the construction of the passage; the sole difficulty in runs is that of fingering or lack of mental concentration.

In either case continued practice would only help to make a bad matter worse. The cause must be removed by a change of medicine, and not attempted to be overcome by taking larger doses of the same. The last consideration is the best method of removing difficulties after they have been located and their cause ascertained.

First, the student should use his reasoning powers and then his fingers, for the fingers cannot be expected to wade through troubled waters that the brain cannot fathom.

Second, difficulties arising from changes of harmony, intricate hand positions, complicated fingering, etc., should be transposed into different keys; in fact, every difficulty should be utilized as a motive for a study by which means each one will become a stepping stone in the path of progress, thus enabling the student to climb steadily toward the summit of Mount Parnassus.

Nothing is more simple than greatness. Indeed to be simple is to be great.—Emerson.

Small kindnesses, small considerations, habitually practiced, give a greater charm to the character than the display of great talents and accomplishments.—Evangelical Messenger.

A good deal of truth is expressed in the article, "Too Much Piano." As a people, we use the piano too exclusively. We should give more attention to the voice, the organ, violin, flute, and other wind and string instruments.

MUSICAL AFFINITY.

Mendelssohn and Schumann felt themselves drawn together by mutual appreciation. The artistic relations between the two gentlemen were not at first, however, thoroughly reciprocal.

Schumann admired Mendelssohn to the point of enthusiasm. He declared him to be the best musician then living, said that he looked up to him as to a high mountain peak, and that even in his daily talk about art some thought at least would be uttered worthy of being graven in gold. And when he mentioned him in his writings it was in a tone of enthusiastic admiration, which shows in the best light Schumann's ideal character, so remarkable for its freedom of envy. And his opinion remained unaltered; in 1842 he dedicated his three string quartets to Mendelssohn, and in the "Album für die Jugend" there is a little piano piece called "Erinnerung," dated Nov. 4, 1847, which shows with eloquent simplicity how deeply he felt the early death of his friend. It is well known how he would be moved out of his quiet stillness if he heard any disparaging expression used of Mendelssohn.

Mendelssohn, on the contrary, at first only saw in Schumann the man of letters and the art critic. Like most productive musicians, he had a dislike to such men as a class, however much he might love and value single representatives, as was really the case with regard to Schumann. But at this point of view must be regarded the expressions which he makes use of now and then in letters concerning Schumann as an author. If they sound somewhat disparaging, we must remember that it is not the personal Mendelssohn speaking against the general Schumann, but rather the creative artist speaking against the critic always in natural opposition to him. Indeed, it is obviously impossible to take such remarks in a disadvantageous sense, as Schumann quite agreed with Mendelssohn on the subject of criticism. One passage in his writings is especially remarkable in this respect. He is speaking of Chopin's pianoforte concerto, and Florestan exclaims, "What is a whole year of a musical paper compared to a concerto by Chopin? What is a magister's rage compared to the poetic frenzy? What are ten complimentary addresses to the editor compared to the Adagio in the second concerto? And believe me, Daviditis, I should not think you would be troubled by talking to, did I not believe you capable of composing such works as those you write about, with the exception of a few like this notable concerto! It should be the highest endeavor of a just critic to render himself wholly unnecessary; the best discourse on music is silence. Why write about Chopin? Why create at the keyboard—play, write and compose? True, this impassioned outburst has to be moderated by Eusebius." But consider the significance of Schumann's writing thus in his own journal about the critic's vocation. It plainly shows that he only took it up as an artist, and occasionally despised it. But with regard to Schumann's place in art, Mendelssohn did not at that time, at all events, consider it a very high one; and he was not alone in this opinion. It was shared, for example, by Spohr and Hauptmann.

In Mendelssohn's published letters there is no verdict on Schumann's music. The fact, however, remains that in Schumann's earlier pianoforte works he felt that the power or the desire for expression in the greater forms was wanting, and this he said in conversation. He soon had reason to change his opinion, and afterwards expressed warm interest in his friend's compositions. Whether he ever quite entered into the individuality of Schumann's music may well be doubted; their natures were too dissimilar. To a certain extent the German nation has recovered from one mistake in judgment; the tendency to elevate Schumann above Mendelssohn was for a very long time unmistakable. Latterly their verdict has become more just, and the two are now recognized as composers of equal greatness.—*Dr. Phil. Spitta, Berlin.*

THE FIRST LESSONS.

The teaching of musical instruments is usually looked upon as an easy work, simply because it requires little skill to play the exercises, but that is where the mistake is made. The first lessons require a correct understanding of the art of touch. They require the greatest watchfulness and patience on the part of pupil and teacher, and they should be given by intelligent, watchful and patient teachers. The first instruction is really made on make pupils. Parents ought, therefore, to be careful when they come to select teachers for their children. As a profession, we have no means at our command to stop the work of deficient teachers, but we may, and we ought to, insist that parents shall be more careful in this particular. To we may also appeal to teachers, urging them to perfect themselves, and this sort of work must be done mainly by the press. For this reason teachers ought to support musical journals; they ought to realize the fact that, as we have said in another place, they are the good teacher's best friend.

THE STIMULUS OF MELODY STUDY.

BY W. S. B. MATHEWS.

There is more stimulus in one piece by Schumann, properly taken up, than in twenty pieces by Loeschhorn, for example. Schumann had one of the most active and stimulating minds known to the art of music, and it is not possible for a student to come in contact with it without being stimulated and uplifted. This, of course, by the help of the teacher, properly selecting the piece and intelligently directing the study and carrying it to the point where the pupil really comes in contact with the music itself, and not merely with the externals.

I believe that nothing would be better for average students than a reader containing short selections from Beethoven and other good writers of adagios and deep lyric slow movements. A slow movement is an idealized people's song, and they are taken up by students long before the more purely musical activity of the allegro of a sonata or fugue is appreciatively followed. Adagios should always be studied for the music; allegros may be studied for technic. There is also a technic of adagio, but it is more a knack, a technic of touch, which is best gotten with a minimum of muscular thinking and a maximum of feeling.

Still further, I hold (and I base the opinion upon a rather successful experience) that technic itself, in its higher aspects, is mastered more effectively through the study of pieces in which the technic is used emotionally, than from the practice of exercises properly so called, or the study of "Études." There is no doubt that this is the case. I do not mean by this to give a student a difficult masterpiece without any preparation, but I do mean that technic is best gotten by the study of pieces using the technic incidentally—to the extent of at least half the practice. It is impossible for mediocre minds to invent études capable of presenting technic as it occurs in masterpieces.

It is different when one studies Bach for technic. This, also, may easily be overdone, or, rather, the study may miss all the truly Bach qualities by keeping the study upon technic only, and stopping it before the inner musical life of the pieces comes to the experience of the student. But if the pupil only comes to realize the deep feeling which underlies almost everything of Bach, and learns to play the piece with the proper coloration for bringing out the feeling of it, there is no study which is more productive.

A VETERAN PUBLISHER GONE.

S. T. GORDON, the veteran piano dealer and music publisher, is dead. The son of a musician, he was born at Exeter, N. H., Sept. 22d, 1820, and held the position of leading organist in his native town as his father's successor. For several years he conducted a music business in Hartford, Conn., and came to New York some thirty-six years ago as the representative of the Dixon catalogue. Later on he formed the firm of Gordon & Berry.

The old pioneer music publishers are passing away, and within a few years Oliver Ditson, Wm. A. Pond, S. Brainerd, John Church, C. M. Cady, Wm. Hall, Thos. Hall, Henry Holman, John Firth, Jas. Lee and S. T. Gordon have joined the silent majority.

Hamilton S. Gordon, his son, was admitted to partnership with his father several years ago, under the firm name of S. T. Gordon & Son. Mr. Gordon was popular with his customers and a liberal business man. He was philanthropic and charitable as well as wealthy.

The funeral services were conducted Sunday, Dec. 21st, by the Rev. Dr. Taylor, of the Broadway Tabernacle, and were attended by many of his friends in the music fraternity. He was laid at rest in the family plot in Greenwood Cemetery.

Plain Talk.—Plain talk is the best for many reasons. There is mental and physical economy in it; there is life in it, and when it springs spontaneously from the heart, you may depend there is sincerity in it.—*Thomas Tupper.*

Teaching.—You must learn how little to teach. Not all the thoughts that pass through an instructor's mind during a lesson, are to be communicated to the student. Always select what is useful, and leave the rest; a time will come when it shall find a place. Education is not a rapid process because we conceive slowly.—*Thomas Tupper.*

MORE ABOUT THE PEDAL.

BY FRED. L. LAWRENCE.

A GREAT deal has been written about that much abused accessory of the piano, the damper pedal; many theories have been formulated in regard to the best method of teaching its proper use; but still we are continually having scholars come to us who, though they may be well advanced in technical skill, yet utterly fail when they attempt to play the simplest melody with the help of the pedal.

How many teachers, I wonder, have spent nearly the whole lesson hour with some non-pedaltative pupil, over one of Mendelssohn's Songs without Words, or perhaps a Chopin Nocturne—only to have the pupil return for the following lesson seemingly without an idea of what was desired. And it is not only pupils who are deficient in this respect. Surely we have all heard artists, of no mean reputation, who failed curiously in making the piano sing, and that mainly because they could not properly use the pedal.

This state of affairs may have been partly due, on the part of the older pianists, to the use of pianos that were deficient in sustaining quality. But with the pianos of to-day no such excuse will answer. I believe that some teachers are to blame for this; either from thoughtlessness or laziness the pupil is not carried along in his study of the pedal as he is in finger dexterity. The study of the pedal should begin as soon as the pupil has gained a slight control over his fingers, and should proceed in regular course. Of course, there are some very talented scholars who seem to use the pedal naturally, but I am now speaking of the majority.

Let us discourage the term—loud pedal, for, though it surely does somewhat increase the volume of tone, yet it is apt to give the student a wrong impression as to its use. How often have you told a scholar to use the soft pedal in some pianissimo passage and then have him immediately remove his foot from the damper pedal, as if the two could not possibly be used together. First then, let the pupil thoroughly understand the action of the pedal—open the piano and let him see the modus operandi. Then start him with the simple exercise of playing the scale very slowly with one finger, raising the hand between each note, but making the scale perfectly legato by releasing the pedal with each note struck, and pressing it down again as the hand rises. When he becomes proficient in this, give him a similar exercise in thirds, and so on, gradually increasing their difficulty as he advances, until he is playing chords both in close position and as extended as he can grasp. Of course, the exercises should frequently be so arranged that two, three, or even more chords may be played without releasing the pedal. Sometimes require the pupil to transpose these chords into other keys and so help establish independence between the hands and feet.

For to be at all satisfactory the use of the pedal must be almost automatic. Schumann must have had something of this kind in mind when he so many times wrote "sempre pedale" instead of marking the passage through as did other composers.

Of course, these exercises must be applied by the pupil to his daily practice of études and pieces, to be of practical value. Very satisfactory results can be obtained by following the above method.

[The above article calls attention to the necessity of impressing on the pupil the fact that the pedal is a "sustaining pedal," and not a "loud pedal." First impressions are of so much value that the teacher should be especially careful to make the pupil enter the correct conception of the distinction at the very outset of his attempts to use the much abused pedal. In applying the use of the pedal to pieces, choose one that is easy for the pupil and have it well learned first, then give a lesson in pedaling, showing how to study this piece especially and only for the correct use of the pedal. The pupil must realize that the pedal demands as much skill and accuracy in the use of the foot as expression and phrasing demands in the hands. As a first exercise, have the pupil strike two chords at once, which do as a proof of your assertion. It is worth while to spend some time in showing these fundamental facts in regard to this important part of piano-technic.—THE EDITOR.]

Habits formed in youth are powerful agents in the moulding of the man.—*Thomas Tupper.*

II.—APPLICATION.

BY B. BOKKELMAN.

Let us take a few illustrations of how time can and ought to be saved by applying the proper devices to gain the proper results. Well-known passages of classical and instructive works, which are considered stumbling blocks for students, will answer the purpose best. Such as (Example I) measures five and six of Beethoven's C major Sonata, Op. 14, No. 1, which are written in broken thirds. Very simple, indeed. Each hand alternating, still a treacherous little passage.

By properly analyzing the figure, and applying technical and theoretical remedies, we can greatly lessen the drudgery of practice. In many instances, the student begins to practice without identifying the key (scale), rhythmical construction (time), or, what is difficult for beginners, the melodic, harmonic or chromatic progression of the passage.

In the example above, all the fingers of both hands should be prepared before striking the first note of the figure, and held in position directly over their respective keys, ready for action. The hand should be turned somewhat to the right, on account of the "following up" movement. If these preparations are properly made, the good intentions of the student will meet with success. We may presuppose that students attempting to play this Sonata have studied scales; how many stumble in the last part in those little scale passages of only an octave; and why? Because they do not apply their knowledge of scales and ask themselves, what key is this? what key is that?

Example II, Sonata, Op. 14, No. 2, 1st movement, G. The second subject is written in thirds, scale of D. It is repeated further on in B flat and G. It is the rule that the fingers should be changed when a note is repeated. Although preparatory studies have been made in this branch of technique, their application is neglected, and a stubborn struggle over the passage ensues.

Example III, same Sonata, last movement, measure 201, a scale in broken thirds. We slide on to measure 203; suddenly an upper key f#1! A terrible obstacle; we forget that the scale is G, not C, and fall through want of application of theory. Another place where a strong rhythmical feeling and a proper accentuation should be stringently applied, in order to give the scale of G without failure, is found in measures 14-16, fingered normally (the fourth finger on f#). (This always surprises the superficial student.)

Example IV. The so-called Waldstein (Anrona) Sonata, Op. 63, measures 270-278.

Is there any pianist who has not struggled with the passage where the bars climb up the scale, having the foundation notes written as grace notes? The rule in skips over and above an octave is that the motion should be made by means of a rounded curve of the wrist, in order to lessen the distance, like throwing a ball. Apply this law of nature and the tenths will come easier and sooner under the fingers, provided the fundamental tones are emphasized according to harmonic laws.

Example V. Op. 67, last part, measure 168-168, will require much less practice if the pianist first familiarizes himself with canon-form, modulatory sequence, and last, but not least, the construction of the figure with reference to the original theme.

Example VI. Chopin's Valse in E flat, measures 136-150. The ornamentation of the melody by means of grace notes causes many students great annoyance. It may be a suggestion worth consideration, that the study of ornamentation should be left to the last, and that it should be technically the final perfection of pianistic work. If this is done, the plain melody will be much better impressed upon the mind; later, the ornamental tones can be successfully added. Apply the rule that grace notes must be played on the beat, and half the time, otherwise necessary, will be saved.

Chopin's celebrated Ballade, Op. 47, contains many valuable hints, at measures 138-145 the theme is accompanied by a contrapuntal figure in the bass. The left hand is constructed of turns, by means of passing and

changing tones. The first two measures are based upon the chord of C sharp minor, the next two measures form a modulation from C sharp minor to E major. The bass consisting of chromatic turns progressing downward. A useful and simple method of study for average students is to mark the passing and changing tones with little crosses, leaving the tones of the chords unmarked. First practice the melody with the bass notes (belonging to these chords) that are unmarked.

When this combination is sufficiently impressed on the mind, let the left-hand technique, which is of a chromatic character, be thoroughly drilled into one's self. Measures 144-162 technically belong to the development of arm-power virtuosity; any one who attempts to work this out by pure finger power will be gray-haired by the time he has succeeded. The theme must come out with the fullest strength, and the harmonic sequential passage on the bass tones of the scale leading to B major must be, as it were, shaken out of the hand and elbow. Also here (measures 158-162) it is necessary to analyze the harmonic progression before an attempt is made to secure its technical and musical perfection. We have not the space to illustrate even the most important examples; but before closing this subject it may be useful to cite a few instances of a more general character.

Every composition requires the indication of time. It is not sufficient merely to know how many beats there are in a measure; it is much more important to represent the stronger beats and distinguish them from the weaker ones, considering here only elementary teaching. It always amuses the listener to hear wrong syllables of words emphasized. In music it seems to be of less consequence. If the pupil's attention is called to this, the answer often is, "If I only get the notes first." Counting aloud is not sufficient, for both the piano as well as the voice must give the proper emphasis. How different are the rhythms of a polonaise, waltz, mazurka, minuet, etc., though all of them are written under the same time signature. If the application of rhythmic knowledge to neglected instrumental music is very unsatisfactory to the listener, the result is sure to be an uninterested and "conversational" audience.

The other important feature of time is its character (tempo), indicated by Italian words, such as Allegro, Adagio, etc., also by means of metronomic figures.

To illustrate: About twenty years ago Steinway Hall heard Chopin's Nocturne, Op. 9, No. 2, played in his tempo. That celebrated pianist lost not only his hat, but his head; he should have been peremptorily hissed off the stage, but, to the credit of the audience present, only a general whispering took place.

The rate of m. 60 should be fixed in the mind as a standard. As this is one pendular vibration, a second, our ordinary sense of time must be strongly applied, and carried over into our music. This will improve our confidence in our ability to time important works properly.

If the readers of these suggestions will take the trouble to apply them in their private studies, the labor of their preparation will be abundantly recompensed.

STANDARD TEMPOS.

From The Leader.

The information given in the following quotation will be acceptable to many teachers and pupils:—

"It is well to use the metronome often enough to be sure that something like the proper tempo is practised. Young musicians, or inexperienced ones, are liable to be unsteady in time, and the metronome is very useful in convincing them of the fact, but its use goes little beyond that. Students who practice by the metronome very much grow very mechanical.

"In playing marches, 110 beats to the minute is considered about the right tempo. All marches must be considered as having two beats to the measure, whether written in common time, *alla breve*, or six-eight. To test by the metronome, set the pendulum at 110, and it will give you the correct time, two beats to the measure, whether the measure in question is represented by quarter notes, half notes, or notes of any other denomination. The waltz should have 65 measures per minute; polka, 60; schottische, 35; mazurka, a little slower than the polka."

WISDOM OF MANY.

Man receives nothing from life without effort.—Horace.
He who will teach must never cease to study.—Aloys Hense.

Never be unworthy of your young ambition.—Thomas Tapper.

Store up the thoughts that other people let slip.—Björnsens.

Books are ever-burning lamps fed by the oil of wisdom.—Thomas Tapper.

"Rapid playing is certainly no rare art, since even poor players can play rapidly."—Louis Koehler.

I never practiced more than four hours a day, but these were carefully and methodically employed.—Chopin.

Before the artist can hope to harvest sweet fruits, he must pass many a day of bitter experience.—H. Hauptmann.

If I am building a mountain, and stop before the last basketful of earth is placed on the summit I have failed.—Confucius.

Whoever loves Bach's music possesses a great art-treasure, which forever scatters all enjoyment of the frivolous in music.—Kohler.

It is to the teacher that the labor of learning should be given, while the pupil should only receive pleasure in the instruction.—G. Shilling.

Natural gifts may produce a poet, but they do not make a musician. The highest perfection is reached only by untiring practice and almost ceaseless work.—F. Brendel.

One proof of genius is constant progress; no matter what may be accomplished, the student of genius is never satisfied, but is always aiming higher.—A. M. Pugin.

A performer must be inspired to inspire others, and therefore must necessarily feel the effects and place himself in the emotions which he desires to produce and impress upon an audience.—Em. Bach.

In the moral world good intentions secure respect and appreciation. In the realm of art they account for nothing. In this sphere only ability is the standard by which the artist is judged.—Schoepenhauer.

Don't begin to perform mechanically or thoughtlessly. Have the love of beauty in your heart and mind before you commence, and endeavor to produce in your hearers the same feeling which inspires you.—S. C. Jeffers.

The student should imagine himself at the loom when practicing, and producing either silk or sack-cloth, according to the manner of practicing; for on that depends the material produced.—From the German.

"No, no," said Liszt, "after you make a run you must wait a minute before you strike the chords, as if in admiration of your own performance. You must pause as if to say, 'How nicely I did that.'"—Amy Fay.

Glück became a student of languages and literature that he might understandingly attempt the reformation of the lyric drama. Wagner studied languages, history and mythology solely to aid him in his art.

One endowed with talent, and yet unable to rise above mediocrity, should ascribe his failure to himself rather than to external causes. He does not cultivate his gifts as he could and should, and generally lacks the iron will of perseverance, which alone can conquer obstacles in the way of success.—Mendelssohn.

It is a helpful music study to sit with a volume of music and hear through the eye the tones represented on its pages. By this method of reading you should do much of the memorizing that perhaps you now accomplish through repeated performances, whereby your fingers rather than your brain become the trained members.—Thomas Tapper.

Learn the music that comes from wells of deep and pure inspiration. You must put pictures into your music, so sharply drawn, so deftly colored, that others shall at once grasp something of their beauty and their meaning. It is your best inner thought that must enter into your musical composition. Less than this your music will be unworthy of what it is in you to do.—Thomas Tapper.

EDITORIAL NOTES.

SINGING WITH THE FINGERS.

In the article by F. E. Regal, "Muscular Training for the Pianist," published in the January issue, and the further consideration of the subject by W. S. B. Mathews—"Muscular, or Musical?" found in another column of this issue, we present thoughts of live and vital interest to all teachers and pupils. Besides agility, flexibility and strength, the player needs a certain practice that shall enable him to express his musical thoughts, emotions and concepts with his fingers, or to put it in other words, his fingers must sing the music that he conceives and feels. But to do this there is a certain something, unexplained, which may be illustrated by saying that to a singer the keynote or tonic has a controlling influence on his musical hearing and feeling.

So does the musical thought in voice-production, by giving the correct tension of muscle in each tone of the melody, as Mr. Mathews explains, and furthermore, the *musical feeling*, after sufficient practice, controls the movements of the fingers as certainly as it does the muscles of the throat in singing, or that when we are joyous or delighted, or sorrowful and dejected, the muscles controlling speech modify the quality of the voice in such a way as to clearly show these feelings.

With the good player the fingers, wrists and arms do their part automatically, therefore it is necessary to rely upon the power of habit or automatism. Here we come to the necessity of correctly expressing the musical feeling or thought, over and over, again and again, till the automatism is established. Hence we must give due consideration to both sides of the question, the technical, mechanical or muscular, as well as to the emotional, musical thought, or Music Concept, all of which becomes ours to use when we have made it a "second nature," by exact, undeviating, perfect and long-continued practice, for Art admits of nothing short of absolute perfection. Is it a wonder that good teachers require slow and true practice?

There is another fact bearing on this question that is worthy of note. When the musical and emotional nature of a player is thoroughly aroused, with this musical awakening there is an increased technical skill. On the other hand, if the player feels less musical emotion than usual, he will play stumblingly, from the mechanical as well as expressional standpoint, not doing himself justice.

This goes to prove that the player's musical sense and feeling have governing power over his hand. To sum up both articles, technical skill must be acquired; the musical nature or talent of the student must be developed; for neither can displace the other—they are equally essential. Recent developments in the teaching art tend towards technical development through musical means. Less five-finger exercises and dry études, and more music, especially *formative* music; that is, the easily appreciated gems of the best composers. Fortunately, they have given us such music of all grades of difficulty.

"WHO KNOWS?"

THOUSANDS of women and young girls are teaching music now, who never entertained the idea of being obliged to support themselves. The writer could fill several issues of THE ETUDE with the sad life-stories of such teachers that he knows personally. They all tell one thing in almost the same words: "Pa was wealthy. I liked music and had good teachers, but I did not practice much, for there was so much going and visiting. I never studied harmony, and did not bother my head with studying very hard, anyhow. I played some brilliant waltzes and salon pieces, but really knew nothing about music. I wish my parents had made me do thorough work; it would have been worth worlds to me now. Do you know of any seminary where I could get a good teaching position? Or of a good conservatory where I could teach some and take lessons of the director? I have a few pupils among my friends, but I cannot compete with the best teachers. Why? Some of the best friends of my family when we were 'in clover' would not let me teach their children, for they knew that I am not capable. If only my parents had given me a real

education in music and not the smattering that they were satisfied with." A good bank account is a good thing, and so is a policy in a first-class life insurance company, but a thorough education in some branch of learning is better. Would it not be worth while to educate the daughters of the family well enough to take a leading place as a teacher of music, so well that the parent could enjoy the complacent self-satisfaction of knowing that the child could meet fate fist-handed and defy misfortune?

PLAYERS AND SINGERS.

EVERY piano-player should be a singer. If his or her voice is at all agreeable, it should be well cultivated. If but an ordinary voice, still learn singing, for the work and cost will be doubly repaid in the better expression it enables the player to give. The player who can sing plays the real music, because he can feel it, and thinks it rather than to only mechanically play the notes. Every teacher knows the superior quality of pupils who sing as well as play. Children that learn singing at the public schools are well on the road towards being fine players. Where music is not taught in the schools, there should be private classes for the children, especially for those who take piano lessons; therefore, see to it that your pupils learn to sing, and if there is no other way, teach a class yourself. It will pay you well, enlarge your acquaintance and broaden your influence.

WHY IS IT SO?

How often we see a great pile of music at the home of a "past pupil," and yet the owner can play nothing through; a passage here in this piece and another from that piece, and even that but poorly done. What is the trouble? First. No regular daily practice. Second. Never learning the harder places of a piece. Third. Nothing of the artist's standard and taste. Fourth. Indolence. Fifth. "Want of time." Yes, but there is time found for everything else, no matter how trivial. Why not set apart a practice time for every day and adhere to it as much as to the attendance at the dinner table? In this practice, work on the difficult places of the piece in hand and never leave the instrument till one or more such passages are conquered. Make it a rule with yourself to never put aside a piece until every part of it is thoroughly learned. Keep up the best of your old pieces by frequent reviews. Do not attempt music that is too difficult for you, and in making the selection consider how much you will practice daily: for the more limited the practice the easier must the piece be. You should read something new every day, and play four-hand music, if possible, for its help in reading. Good readers of music keep up their playing into active life. Teachers should require every pupil to be an expert reader. There is quantities of musical gems that are easy. Be on the look out for them. Do not allow yourself to entertain the notion that "there is very little music that is good or difficult enough for me."

PRIDE AND PRESAGE.

THE science of teaching is but about a generation old. The days are passed when the teacher's motto can be, "No lickin', no larnin'!" The teacher must use the new and improved methods or consider himself "an old fogey." What is an old fogey? Webster says: "A dull old fellow; a person behind the times, over-conservative, or slow." How came he to be an old fogey? First. Undue egotism. He was and is afraid to use the new and better ways, for he thinks that people might think that he had been doing teaching. Second. Habit is strong with him, and he feels it would be hard to learn and practice the new, so he excuses himself. Third. He is too lazy to take the trouble to improve himself, and teach in ways that require thinking and work on the teacher's part. This is why he dislikes anything new, as bad as a tramp hates water. Look about you and see if the teachers that you know are doing any better, or are teaching the same as they did years ago. Do they attend the State and National Music Teachers' Associations? Do they go to the Summer Music Schools? Do they take a few weeks now and then and go to the city and take lessons of some noted teacher? Are they

readers of the educational musical magazines and journals? Are their pupils taking music lessons because they are made to, or because they are musical enthusiasts? Do their pupils practice five-finger exercises by the hour, Czerny's Etudes, and the compositions of "other days," those of Herz, Kinkel, etc.; or is the work that is set them full of true music, and the scales and other exercises given in forms that require thought, accents and shading? Do their pupils pound the piano, or have they a touch? If you have a child that is to take music lessons, it will pay you to look into this matter somewhat.

WORTHY OF COMMENT.

GROWTH.

"As the twig is bent the tree is inclined." We hear this old proverb so often that we fail to apply its great truth to our own work. Do you want to know what kind of a musician you will be? You can easily know; you will be just such as your hourly practice is. That is, if you hold yourself up to superior work each moment while at the instrument; if you give your teacher your best attention and ask questions till every part of your lesson is clearly understood, and have a high ideal of how each part of it should be, and then practice it till you come up to this ideal, with a practice that makes no excuses for mistakes, and, in fact, allows none, you will be as superior a musician as the quality of your momentary practice is superior. Dr. Dykes has said:—

It is our past which has made us what we are. We are the children of our own deeds. Conduct has created character; acts have grown into habits; each year has pressed into us a deeper moral print; the lives we have led have left us such as we are to-day.

A careful and painstaking practice that allows of no mistakes, and mistakes need never appear if the practice is sufficiently slow, will so establish the habit of accuracy that a mistake with you will be next to an impossibility. While, on the other hand, if you allow stumbling and poor work you will always play in that way. Can your teacher say the following of you?—

His work is careful and conscientious and shows signs of constant improvement. Above all, he is receptive to honest criticism, and being of a progressive disposition it is easy to predict for him ultimate success.

MUSICAL ENVIRONMENT.

"Can one handle pitch and not be defiled?" or "Can one go on hot coals and not be burnt?" "Be not deceived: Evil companionships corrupt good morals." It is a remarkable thing that nearly everything that can be said for the cultivation of morals is equally true of music. This being so, read the following as if it was about music:—

Go with mean people, and you think life is mean. Then read Pin-tarch, and the world is a proud place, peopled with men of positive quality, with heroes and demigods standing around us, who will not let us sleep. Whenever any skeptic or bigot dares to be heard on the question of intellect and morals, we ask if he is familiar, with the books of Plato, where all his past objections have once for all been disposed of. If not, he has no right to our time. Let him go and find himself answered there.

Never "defile" yourself by playing poor music, and hear as little of it as possible. On the other hand, hear and play as much good music as you can. If you wish to get the greatest amount of good instruction in music for a given amount of money, by all means spend a part of it in hearing artists at concerts, always having some point of interpretation or technic in mind to second hear how the artist does it. Have the music before you if possible, and let it be familiar to you by previous practice. Have a pencil and mark the expression and effects in the music as you hear them.

Men who have made their mark in the world are the men who never spared themselves; who have not only formed grand schemes, but who have labored at the details.—F. Milner Fothergill.

Life without a motive is a ship at sea without rudder, sail or compass, a faded, dangerous craft, driven hither and thither by every breeze and eddy. Its path is a path of danger; its destiny is to sink in the sea on which it floats in aimless way.—Thomas Tarper.

LETTERS TO TEACHERS.

BY W. S. B. MATTHEWS.

"Please discuss as fully as space will permit the subject of staccato touch, and speak particularly of the use of the wrist in such a touch." K. S.

Of similar tenor is the following:—"I use Mason's Two-finger Technic as the best I know of for finger-touch. I have never been able to study these exercises myself with a teacher, and so do not get all the good possible out of them. Can you give me some advice about them? In what order and how much shall I give at a lesson? What shall I give for wrist and arm movements? Mason treats mostly of the fingers." J.

I take the liberty of combining the foregoing questions because much that I have to say fits one equally well with the other, for the great exercise for wrist training that I use is Mason's Two-finger Exercises. But I do not teach them quite as he does, therefore I feel rather modest about calling the forms I use his exercises. Nevertheless, we play them from his book, in so far as books are necessary. The two finger exercise exists in three radically different types of touch, and the essential part of the system consists in correcting the one-sidedness which each form engenders if practiced exclusively, by diligent use of the other forms in immediate connection. The first form is that for the *Clinging Touch*, and it is to be played exactly as written and fingered, except that I do not permit the dragging of the finger that touches the first tone of the motive over on to the second key, as he does, in the earlier part of the practice. I believe that this method of getting a sensitiveness to clinging pressure with the points of the fingers leads to other faults which are even more opposed to good piano playing than the fatal staccato habit. The finger movement may also be obtained from this form of the exercise, and in fact this is one of the principal ends that I use it for. It is necessary for this purpose to raise the finger before touching the key and after the next key has been touched, or rather at the completion of the first tone, so that one finger passes the other midway in the touch. The practice *clavier* is very useful here.

The second form of the two finger exercise is that for the Elastic Touch. This is almost invariably played wrong by those who have not had careful instruction from competent exponents of the system, and occasionally by those who have. I teach this somewhat differently from what Dr. Mason directs, for a reason which seems to me satisfactory. The movements in playing this exercise are the following: First raise the hand and extend it above the keys, about three inches above them. Then allow the hand to fall, the second finger, for example, touching the key C. The hand falls by its weight, and generally need not have additional force. The touch is a wrist touch, made by the hand as such. The finger which touches the key has no motion of its own, but simply receives the weight of the hand and carries it upon the key. Now comes the second element. The finger which is about to make the second touch is extended quite straight, the point being if possible two inches above the keys, the other finger meanwhile holding its tone. Then touch the second key by shutting the hand, the finger touching the key as it passes, but not coming down vertically upon it, as if dropped from above, and not lingering upon the key. The tone is made by the *sweep of the finger* on its way towards the palm of the hand, which it quite touches before its inward sweep is ended. If the touch is made with vigor, and the wrist is relaxed immediately that the second tone sounds the hand will rebound upwards from the keys, about three inches, the wrist being permitted to become entirely lax. The essential points of this touch, which is the extreme degree of a staccato finger touch, are (1) that the first tone be produced by a hand touch; (2) the finger be properly raised for the second touch; (3) the two tones be perfectly connected; (4) and the second tone be exactly as strong as the first, which can only be the case when the will is directed strongly into the second tone; and (5) that the hand spring upwards from the wrist as an incident of the completion of the touch. I am in the habit of insisting upon this rebound of the hand, because observation upon many cases has shown

that if the hand be held at rest while this extreme staccato is made, the wrist nine times out of ten is not relaxed, but held rigid. What I desire in this exercise is a complete abandon to the emphatic action of the flexor muscles, and a cessation of the action at the very moment when the work has been done, which will be as soon as the second tone has begun to sound, or when the finger has passed the key. The points to be avoided in this practice are the appearance of rigidity or angularity at the completion of the touches.

This exercise tends towards undue rigidity of finger, although it is the most powerful developer of a strong, hearty, deep and satisfying tone that piano-technic can show. But in order to realize only benefit from the practice the next following exercise must be practiced in immediate connection. It is the so called *Light Touch*, like numbers 7, 8, 9, etc., in the *Touch and Technic*. In this exercise what is especially desired is complete flexibility of wrist, and lightness of hand. It is to be played in the manner following: The first tone of every two is made by permitting the hand to fall upon the key from the height of about half an inch, the finger making the touch taking no active part whatever, saving to receive the weight of the hand, which, however, must be very light indeed. The second touch is made with the next finger, moving as little as possible, the points of the fingers having been held very close together in the fall of the hand upon the first key. There must be not the slightest curving in of the point of the finger towards the palm of the hand while the second touch is made, all the motion being made upon the joint where the fingers join the hand. During this pair of tones the hand is held as lightly as possible, the weight of the touch not exceeding one or two ounces, and when the exercise has been well practiced the stroke must be diminished to as little motion as will do the work, and the mechanical force expended must not exceed a half ounce. The wrist is held perfectly light, and all the joints of the fingers are loose and floppy. This relaxed condition of the hand is just the thing to correct the rigidity engendered by exercise for the elastic touch. The speed at first need not be great, but as soon as the correct method of motions be established, the speed must be increased to a high rate, say about eight or ten tones a second. Yet, however fast the exercise may be played, the first tone of every motive must be produced from the wrist, and the second with the finger, the hand resting upon the first key in a state of absolute repose, no matter how fast the exercise may be played. This repose upon the first key is important, having in it much of the good effect of the exercise upon the general touch, and upon many fine points of phrasing.

As to amount of practice upon the two-finger exercises, no rule can be given. Probably the best that can be done is to take a fortnight or more upon the two-finger exercises in the diatonic scale, after which one goes on to the forms next in the book, taking about a fortnight upon each form.

I have made a part of the essay upon the staccato touch. The elastic touch is the extreme form of the finger staccato; the second tone of the light and fast form is the extreme of the light finger staccato. There are many other staccato touches: as one with the hand from the wrist, the hand rising immediately after touching the keys, the fingers doing nothing but receive the hand and carry its impulse to the keys; there is also an elastic touch made by combining the wrist touch with a finger elastic. This is a very effective form for heavy chords where a strong and decided effect is wanted.

The staccato touch in the "second rhythm" of the light form of the two-finger exercise is even more trying than the forms previously described. When it is made, the finger must not have the slightest shutting motion, but remain passive, as to its outer joints, and the weight of the hand remain in repose upon the key for a definite time, no matter how short. When thus practiced these two forms of the light-two-finger exercises, together with the broken thirds played legato without phrasing (exactly as in the *Plaidy system*), are sufficient to correct the defects which most students of the *Plaidy system* find in the *Mason system*, namely, the habit pupils are apt to form of using

the sliding motion of the point of the fingers all the time, and their inability to make a square legato touch in runs. I have experienced the same difficulty myself. What we desire is a complete control of the hand, and an ear fine enough to identify the different tone-shades of touch, and to associate with the tonal sense the mechanical means by which it can be most easily and surely secured.

If, now, the questioners will ask again for any point wherein I seem to have left this subject incomplete, I will go on and do my best to answer the remaining parts of it.

W. S. B. MATTHEWS.

SPECIAL PREMIUM OFFER.

THE ETUDE tenders many thanks to its readers and patrons for the very gratifying increase of new subscribers, and the renewal of almost all the old ones, with which we have started upon the new year. Beginning with the January number, we print an issue of 10,000 copies monthly, which is 2500 more per month than for 1890. We have daily assurance from the many friends and supporters of THE ETUDE that all are doing something to spread its influence, and we believe that if all will make an earnest effort during the coming year to further its circulation, we will be able, by the beginning of 1892, to increase the issue to 15,000 copies. We therefore propose to help to attain this by offering each month a "*Special Premium*" inducement for those sending new subscribers, and this month it will be a GENUINE MAELZEL METRONOME (French), without bell, fine mahogany case, and our own importation. On our regular Premium List this is offered for 10 subscriptions. For this month only we will send it to any one sending us six subscriptions, providing cash is sent with them.

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Although it is the privilege of a very limited number successfully to pass such an ordeal in public, it is desirable that the student should endeavor to improvise in private, as it is calculated to strengthen his individuality, impart freedom of style, and develop his inventive faculties. At first, the elaboration of a simple phrase should occupy the attention, strict regard being paid to modulation and rhythm, and the two primary features demanding attention. Fugal and imitative treatment may be afterwards attempted.

It will also be found desirable to extemporize mentally, as this not only educates the faculties brought into play more thoroughly, but the plagiarism consequent on force of habit, which unconsciously causes the fingers to execute passages rendered familiar by technical practice, is thereby avoided, and the risk of similar mishaps when at the piano is considerably lessened.

Extempore playing is a very dangerous weapon in the hands of the unskilled. It is an art that cannot be acquired except by those possessed of exceptional qualifications; and, however useful it may prove as an educational accessory in the privacy of the studio, as a general rule it is unwise to experiment in public.—*Musical Herald*.

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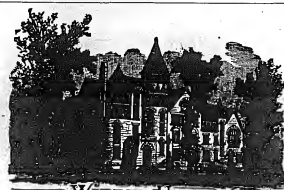
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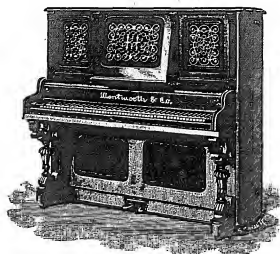


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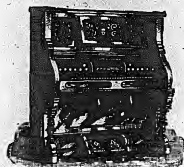
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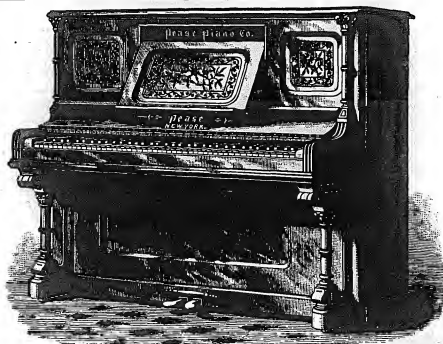
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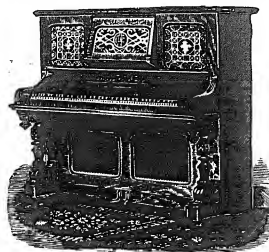
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